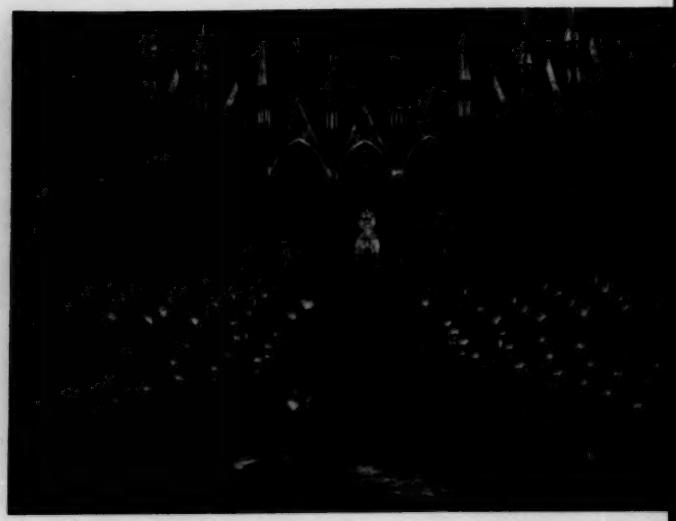
SEPTEMBER, 1960
35 Cents

# Musical Courier

— Review of the World's Music — Published since 1880 —

- Bayreuth Revamps "Ring"
- Salzburg Opens New Theatre
- Survey of Publishers' New Issues

## DONALD VOORHEES



# Bayreuth

## *New Production of "The Ring" Employs Radical Staging*

*Left, final scene from "Das Rheingold" as staged at Bayreuth. Above, second act from "Lohengrin with* AASE NORDMO LOEVBERG *as Elsa,* ASTRID VARNAY *as Ortrud,* WOLFGANG WINDGASSEN *as Lohengrin and* THEO ADAM *as the King.*

*(Photos Copyright by Festspielleitung Bayreuth)*

By **GERHARD BRUNNER**
*Bayreuth*

WAGNERIAN pilgrims this year were offered, besides works produced for the first time several years ago (such as "Meistersinger," "Flying Dutchman," "Lohengrin" and "Parsifal"), a new production of "Ring des Nibelungen," restaged by Wolfgang Wagner in its entirety. The other works were again presented in the staging of his brother Wieland, who has been called "the father of the new Bayreuth."

"The Ring," unrivalled for its length and strength, and indeed unique in musical history on several counts, is especially suited to the Festspielhaus, where it has had its special home since the original production in 1876. This year, the tenth post-war II festival, the management daringly attacked the problem of giving the work a completely new restudying, since the version by Wieland had been performed successfully for eight years but was abandoned two years ago.

Wolfgang has followed the "neo-Bayreuth" style and given it a conception basically symbolic and an abstract interpretation of his grandfather's work. The concept was followed as closely as stage conditions permitted. The fundamental idea of the "Ring," which symbolizes the "curse of gold," of sheer materialism, was indicated by a flat disk forming a movable floor, which gave the characteristic feature to the stage. This could be separated and moved in two segments plus three small parts, and offered a number of opportunities for the producer to shift the scenery. (To those understanding the infinite problems arising from Wagner's settings, the restraints imposed will be obvious.)

The principal element of Wolfgang Wagner's staging was imparted by the effect of color, and the manner of lighting the stage was an artistic achievement in itself, done by special, hyper-powerful devices. The basic concept was carried through the whole performance with admirable thoroughness, and there was never any boredom or monotony, though some details could be challenged. This producer shows great skill in arranging the scenery and creating atmosphere, but his manner of directing the singers lacks concentration. Examples of this were seen in "Rheingold," Scenes 1 and 2; the third act of "Die Walküre," the first act of "Siegfried," and the Prelude and third act of "Götterdämmerung." Secondly, the mixture of realism and symbolism is most startling — examples being Hunding's hut on the one hand and Mime's cavern on the other. Such incongruities diminished the general impression, but could not cause real failure. A disappointment was the third act of "Götterdämmerung," in which, among other oddities, there was an unnecessary shifting of the scenery of the Gibichungs' hall on the open stage. Comparing Karajan's Vienna State Opera restaging of that work, one must admit that conductor-producer provided a much more convincing unity of music and theatre than Bayreuth did.

■ Rudolf Kempe conducted "The Ring," but his work was somewhat inferior to that we have known from him in concerts and other opera performances. This was not his own fault exclusively, since the orchestra (particularly the strings and winds) were sometimes at variance. This was particularly noticeable in "Rheingold," the first act of "Walküre" and the third act of "Götterdämmerung." He concentrated foremost on stressing the vocal parts and the solo instruments, neglecting the "Symphonic" whole of the score.

■ Among the singers, only a few can be singled out here. Thomas Stewart, a new American bass, as Donner and Gunther, provided an unexpected vocal sensation. Others heard were Hermann Uhde, fine and convincing as ever as Wotan in "Rheingold" and "Siegfried"; Harold Kraus as Mime (who stood out as an actor as well as singer); Wolfgang Windgassen, a fine Siegmund; and Hans Hopf, an average Siegfried. Aase Nordmo-Loevberg performed and sang the difficult role of Sieglinde convincingly and also was the Third Norn.

Impressive was Jerome Hines' Wotan in "Walküre." Marga Hoeffgen's Erda was as good as Ingrid Bjoner's interpretations of Frieda, Helmwige, and Gutrune. Her voice and acting were youthful and fresh. The American alto, Grace Hoffmann, sang Waltraute and Siegrune in a way that deserves the highest praise.

Three singers of outstanding quality included Birgit Nilsson, whose Brünnhilde is unrivalled; the tremendous power and brilliance of her voice, which she masters with unique taste and skill, has no counterpart in the world today. The second artist in this triumvirate was Gottlob Frick (Hunding and Hagen), who within a short space of time has greatly improved both his voice and acting. Gerhard Stolze, the third, remains unique in the unity of his acting and singing as Loge. These artists were supported by the rest of the ensemble, which included Mmes. Toepper, Siebert, Hallmann, Cervena, Hopf, Martin, Siewert, Kobeck and von Stein; and Messrs. Paskuda, van Mill, Roth-Erang and Otakar Kraus.

The festival orchestra played without the usual inspiration and was surpassed by the chorus, the accomplishments of which cannot be praised too highly. The Rhine Maidens, Valkyries and Norns were adequate but should have been better. As a whole, the performances made a great impression, but did not provide the organic unity of music and play which it was Richard Wagner's aim to achieve.

# Musical Courier

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## Artists and the Crown of Success

The crown of success is one that almost everyone—except, perhaps, a few highly individual persons — is seeking.

This is perfectly laudable, providing the standards of excellence are made a part of this golden guerdon. With musical artists, it is particularly important that the highest peaks be kept in full view and that nothing but the best should inspire one. They should wear the crown of success proudly. They are the elect of the world, because they are endowed by Nature with the talent and emotional qualities which elevated them above the uncommon.

When one is sure of oneself and one's command of artistry and repertoire, be it in singing or playing the instrument of one's choice, it is important not to let the pre-conceived ideas of anyone interfere with your progress.

It is also important to perform as often as possible, since only in this way can one's command of an art be ripened. It was said in the Scriptures that "the worker is worthy of his hire"—which is certainly much more than a truism. If the proper effort and sincerity are present, the artist will eventually achieve both his or her merited success and a proper compensation.

• • •

The musical field is not one in which faint hearts or faint efforts bring unexpected and miraculous success. God helps those who help themselves, according to the adage.

One way in which doors may be opened and contacts made is by consulting the lists of Managers, Concert Courses, Symphony Orchestras, Opera Companies and College Concert Series in our annual Directory Issue. These lists are revised and kept up to date for your edification and convenience.

Make use of them!—as the Directory is used by everyone interested in music, not merely as a reference book, but also as a guide for musical life and activities in all communities throughout the world.

Put the stamp of approval upon yourself and wear your Crown of Success proudly.

*Lisa Roma Trompeter*

**Watch for MUSICAL COURIER'S Opera Forecast Issue, to be published early in October. It will contain articles on various phases of opera production by leading authorities, and 1960-61 schedules of the chief opera companies throughout the United States.**


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September, 1960
Eightieth Year

*Pianist* VAN CLIBURN *returned Aug. 26 from his second tour of the USSR. He played with orchestra and in recital in Moscow, Leningrad, Kiev, Thilisi, Yerevan and Baku. In Moscow he gave a special concert in the Sports Palace before* 200,000. *Here he greets an audience in the Moscow Conservatory Concert Hall.*

## Campaign for Chicago's Auditorium Gains Momentum

The campaign to raise $3 millions for restoration of the world-famed Auditorium Theater in Chicago, idle since 1940, is gaining momentum. Mrs. John V. Spachner, chairman of the Auditorium Theater Council, recently reported that 50 civic leaders are now members of the independent civic group. Nearly $800,000 has been pledged for advance gifts since the council was authorized last February.

The Theater, which seats 4,000, will be restored to its original state, and special care will be taken to preserve its acoustics. Modernization will be carried out backstage, where high-speed elevators and many new stage devices will be among the luxuries offered performers. There will be dressing rooms for casts of more than 100.

## Paganini Quartet In Residence at UCSB

The Paganini Quartet has accepted an appointment as quartet-in-residence at the Santa Barbara campus of the University of California, it was announced by Dr. Samuel B. Gould, chancellor. Joining the university at the opening of the fall semester, the four musicians will be active in performances, lectures and teaching.

A series of six concerts is planned on the campus and downtown, in addition to appearances in the public schools. Dates for the downtown concerts are Dec. 7, March 23, and May 31. Campus appearances are set for Dec. 14, Jan. 4, and May 31.

## Kirsten and Amara Engaged For San Francisco Opera

Dorothy Kirsten will sing the title role in the opening night's performance of "Tosca" with the San Francisco Opera Company on Sept. 16. She had also been engaged to sing Minnie in "The Girl of the Golden West." Lucine Amara will be heard as Tosca on Sept. 22 and in the leading soprano role in "Simon Boccanegra" on Sept. 27 and Oct. 6, having won a release from bookings with the Stuttgart Opera to fulfill the Coast engagement.

## Downes to Be Philharmonic Program Annotator

Edward Downes, music critic and lecturer, has been appointed program annotator for the season 1960-1961, replacing Howard Shanet who has held the post during the 1959-1960 season. The engagement of Mr. Downes followed Mr. Shanet's request that he be released from the Philharmonic in order to write a history of the New York Philharmonic scheduled for publication in the fall of 1961 and to prepare a book based upon program notes that he wrote for this season. Mr. Shanet will be on sabbatical leave from his duties at Columbia University, where he is Associate Professor of Music. Mr. Downes has been Quizmaster for the Metropolitan Opera broadcasts since 1958 and in 1955-1958 was a music critic on the staff of the New York Times.

## Music School Heads Will Meet in Chicago, Nov. 25

The National Association of Schools of Music will hold its 36th Annual Meeting at the Palmer House in Chicago, Nov. 25 and 26. The various Commissions of the Association, including the important Commission on Curricula, will hold meetings on Nov. 22 and 23. Attending the general meetings will be the executive and administrative heads of the music departments of leading universities, colleges and conservatories in the United States.

Among speakers will be U. S. Congressman Frank Thompson, on "National Legislation Affecting the Arts," and Dr. Earl V. Moore, on "Music and Higher Education." Dr. Thomas Gorton is president of the NASM.

## Hendl Studied with Adler

Walter Hendl, conductor, states that in addition to other mentors in his career, enumerated in an article in the August issue of MUSICAL COURIER, he "owed much of his early musical stimulus and enthusiasm to his piano studies with Clarence Adler, well-known pedagogue, prior to going to the Curtis Institute of Music."

## Bill to Abolish Theatre Tax Introduced in Congress

A bill to abolish the ten per cent Federal tax on theatre tickets was introduced in the House of Representatives on Sept. 15 after that body reconvened. The bill (known as H. R. 12973) is expected to die in the present short session, but will probably be re-introduced in the regular session next fall. The sponsor of the measure is Secretary of the Treasury Robert R. Anderson.

## Two Music Scholarships Honor Lange's Memory

The memory of Dr. Hans Lange, internationally known symphony director, who died Aug. 13, will be preserved in two music scholarships which are being named for him. The Albuquerque Civic Symphony, from which he retired as conductor in 1958, has a fund to aid selected young musicians, and, instead of funeral flowers, contributions to this Hans Lange fund were invited.

In Santa Fe, where he was on a leave of absence from conducting the Sinfonietta and Choral Society, an annual award exists to help young people in their music education. This scholarship award will also be named for him. He had conducted the Sinfonietta since 1948.

## Concert Artists Guild Affiliates with Town Hall

The Concert Artists Guild, a voluntary organization devoted to discovery and encouragement of young musical talent, has become associated with Town Hall, it was announced on Aug. 28 by Associate Dean Ormond Drake of New York University, who is Town Hall's director. The Guild's offices have been moved from 119 West 57th Street to the mezzanine of Town Hall. The organizations will launch cooperative activities to aid beginning artists with co-sponsorship of monthly audition-concerts at Town Hall, starting Oct. 14.


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**Bernard Izzo,** Baritone

## Dallas Symphony to Choose South American Soloist

A program aimed at an exchange of international appreciation and understanding through the arts was formally launched on July 18 when the Dallas Symphony Orchestra's musical director, Paul Kletzki, and manager Alan Watrous flew to Buenos Aires to select a South American soloist for the symphony's 1960-61 season. The artist "must never before have appeared in professional presentation in North America" and will receive a fee of $1,000 and round-trip transportation. Mr. Kletzki also was to inspect music by South American composers never heard in North America with the idea of using as much of it as is desirable throughout the season.

He will conduct the Colon Orchestra in Buenos Aires and centralize auditions. Mr. Watrous will establish centers, for these hearings in seven countries, including Panama, Colombia, Peru, Argentine, Brazil, Bolivia and Uruguay.

## New York Opera Festival To Make Fourth Tour

The Wagner Opera Company's "New York Opera Festival" will make its fourth transcontinental tour of the United States and Canada, opening in Utica, N. Y., on Sept. 28 next and including about 50 cities during an eight-week period. "Madama Butterfly" will be offered in both Italian and English, whereas "La Boheme," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci" will be sung only in Italian.

The Wagner Opera Company, under the general management of Felix W. Salmaggi, last fall concluded a nine-week transcontinental tour of the U.S. and Canada, in which it gave 55 performances in 46 cities in 20 States and three Canadian provinces, between Sept. 26 and Nov. 27. The company included orchestra, chorus and technical crew and transported its own scenery, costumes and properties. This was the third transcontinental tour presented as the New York Opera Festival.

## FCC Appoints Monitor Unit To Study TV Programming

The Federal Communications Commission, under its new chairman, Frederick W. Ford, has announced the establishment of a monitoring unit. The purpose is to make a check of programming on a continuous basis, and in this way to ascertain whether stations are living up to the schedule announced when they apply to the FCC for a license, which is renewable annually. This specifies what percentage of time is to be devoted to the various categories, such as entertainment, religious programs, news, discussion programs, and spot announcements. Music lovers hope that this procedure may help to increase the representation of music of the higher type.

LEONARD BERNSTEIN, *here shown conducting in Carnegie Hall, was feted when he led the New York Philharmonic in two concerts in the Waikiki Shell, Honolulu,* on *Aug.* 22 *and* 23.

## Philharmonic to Open Season on Sept. 27

The New York Philharmonic, following its international summer tour, which extends to Hawaii and to West Berlin for two appearances at the Berlin Festival in September, will return to open its 119th season in New York in a refurbished Carnegie Hall on Sept. 27. The opening concert, to be conducted by Leonard Bernstein, music director of the orchestra, will be a non-subscription event. Isaac Stern, who was instrumental in rallying supporters to save Carnegie Hall, will be the soloist in the Beethoven Violin Concerto. The program will also include Bernstein's Overture to "Candide," Roy Harris' Third Symphony and Ravel's "Daphnis et Chloe" Suite No. 2.

## NBC Opera Revises Its Production Schedule

A revision of the NBC Opera Company schedule for the 1960-61 season puts the world premiere of Leonard Kastle's opera "Deseret" on Sunday, Jan. 1 (NBC-TV Network colorcast, 3-5 p.m. EST). The first opera of the season will be the annual Christmas presentation of Gian-Carlo Menotti's "Amahl and the Night Visitors" on Christmas Day (NBC-TV Network, black and white only, 4-5 p.m. EST).

Montemezzi's "The Love of Three Kings" has been postponed until next season. In its place there will be a re-showing of an opera from a previous season, selection shortly to be announced by producer Samuel Chotzinoff. The final opera of the season will be Moussorgsky's "Boris Godunov" on Sunday, March 26 (time to be announced).

## Werlein Named to Head NAMM At Chicago Convention

The National Association of Music Merchants held the biggest trade show of their 59-year-old history when they met in Chicago's Palmer House, June 10-14. There was an attendance of 11,382, of whom 3,618 were buyers. More than 260 exhibitors displayed the latest in musical merchandise valued at 2½ million dollars. It included 450 models of different pianos.

Philip Werlein IV, head of a chain of four music stores in the South (a firm which, incidentally, was the original publisher of the sheet music for "Dixie" in 1860, prior to the Civil war), was elected president of the NAMM to succeed Clay Sherman of San Francisco. Other officers elected were: vice president, Ted Korten, Korten's, Longview, Wash.; treasurer, R. Gregory Durham, Lyon & Healy, Chicago; secretary, G. Gordon Hammann, Hammann's Music Store, Baltimore, Md.; director to American Music Conference, Eldred S. Byerly, Byerly Bros. Music, Peoria, Ill. The Music Industry Trade Show and Convention will be held again in Chicago, July 16 to 20, 1961. D. D.


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# MANAGEMENT NEWS

■ The Regimental Band of the Coldstream Guards and the Pipes and Drums of the Queen's Own Cameron Highlanders will open a tour of the United States and Canada on Sept. 17 with an appearance in West Springfield, Mass. They will appear at Madison Square Garden, New York, Sept. 24 and 25. The organizations are being brought here by S. Hurok. The programs include marching ceremonies and highland dancing.

■ J. H. Meyer (Meyer Management Corp.) on Aug. 5 moved his offices from 335 West 49th St. to 111 West 57th St., New York 19, N. Y., Suite 1502-3; phone, CI 6-7317.

Mr. Meyer will remain associated with Stivanello Costume Co., Inc., which moved its headquarters late in August to 135 West 20th St., New York 11, N. Y.; phone, CH 2-8377.

■ Ann and Henry Colbert left on July 17 on a seven-week European business trip that will take them to Edinburgh, Salzburg, Zurich, Munich, Berlin and London. The Colbert-LaBerge artists whom they will see include Elisabeth Schwarzkopf, Hermann Prey, the Juilliard Quartet and Joan Sutherland. They expected to hear Mme. Schwarzkopf in a performance of "Der Rosenkavalier" at the new Festspielhaus in Salzburg and Miss Sutherland in "I Puritani" at Edinburgh. They return to New York the first week of September.

■ The Claremont Quartet, under the Colbert-La Berge Concert Management, left on a five months' concert tour around the world, which opened with an appearance at the Vancouver Festival, Aug. 6 to 13, and which includes Honolulu, the Fiji Islands, New Zealand, Australia, Switzerland, Holland, France and England.

Under this same management, the Hungarian Quartet recently returned from a tour of South Africa.

■ Establishment of a new concert bureau in Baltimore has been announced by Ernest R. Fink, owner, who is the Steinway representative in the Maryland city. It will be known as the Music Centre Concert Bureau, and its offices at 1123 North Charles St. will be managed by Lillian Powell Bonney, who formerly operated the Bonney Concert Bureau in Baltimore. One of the first ventures on the fall schedule of the new organization will be a Beethoven cycle presented by the Budapest String Quartet.

■ The office of Maurice Feldman, of New York, which is public relations advisor to the Federal Government of Austria in all cultural affairs, and which "specializes in national coverage for singers, instrumentalists, conductors and group attractions," according to a recent announcement, "has now concluded world-wide arrangements which will make it possible for American artists on tour abroad to receive complete international publicity coverage."

■ Michael Brotman, composer and educator, has been named general manager of the Hartford (Conn.) Symphony Orchestra by Francis Goodwin II, its president. He takes over the newly created post on Sept. 1, managing the orchestra's business affairs and education programs, its fund raising campaigns and coordinating volunteer efforts for the organization.

■ Martha Moore Smith Enterprises announces the signing of a two year's personal representative contract with the Hartt Woodwind Quintet, in residence at the Hartt College of Music of the University of Hartford, Conn. Personnel of The Hartt Woodwind Quintet, all key members of the Hartford Symphony and the Connecticut Opera Orchestra and faculty members of the Hartt College of Music, consists of Carl Bergner, flute; William Goldstein, clarinet; James Jacobs, French horn; Robert Schaffer, bassoon; and Harvey Goldstein, oboe.

## ARTISTS' LOG

Conductor **Andre Kostelanetz** was married in Honolulu on Aug. 1 to Sara Gene Orcutt, 32, a native of Oklahoma City, and the couple flew to honeymoon in Tahiti. . . .

**Claudio Arrau,** the eminent pianist, suffered a heart attack in Chile, in the middle of August, where he had gone to dedicate a new concert hall after appearances at the Berkshire Festival. . . .

**Renata Tebaldi,** whose doctor in Milan reports the soprano needs two months to recover from rheumatic arthritis with thermal bath cures, will not be able to fulfill the earlier commitments she has with the San Francisco Opera this fall. . . .

Metropolitan Opera soprano **Gloria Davy** was recently the recipient of the 1960 "Leopardo d'oro" award—the national Italian prize for outstanding contribution to the theatre and the related arts. Other recipients of this award were **Giulietta Simionato, Ferruccio Tagliavini** and **Ettore Bastianini.** . . .

**Blanche Thebom** signed to sing leading mezzo role of Roggero in first American performances of Handel's "Alcina" by the Dallas Civic Opera, Nov. 16 and 18, the entire Venice production to be flown to the U. S. . . .

**Sviatoslav Richter,** eminent Russian pianist, makes his American debut on Oct. 15 as soloist with the Chicago Symphony under **Fritz Reiner** . . .

**Samson François,** French pianist, returns to the U. S. to play four performances of Prokofiev's Fifth Concerto with the New York Philharmonic under Leonard Bernstein, Oct. 27, 28, 29 and 30 and will tour this country for ten weeks . . . Soprano-guitarist **Nina Dova** sailed Aug. 25 on first round-the-world tour, accompanied by husband, Stanley Koor, percussionist; the tour of Europe and the Far East was arranged by Eastman Boomer, and she opens her U. S. tour with a folk song recital at Kaufmann Auditorium, New York, Dec. 3 . . . **Roberta Basnett,** soprano, gave a recital in Columbus, O., recently under the auspices of Asbury Methodist Church. . . .

TERESA STICH RANDALL, *American soprano of international repute, shown as she arrived in Geneva, Switzerland, from Vienna (where she stars as a member of the Vienna State Opera) to take part in the Swiss Choral Festival. Other summer festival engagements were at Aix-en-Provence (8), Salzburg, and the Dublin Mozart Festival in Ireland. A concert tour took the artist to Florence, Pisa, and to London, among other cities, where she also sang with the London Philharmonic.*

**Rudolf Firkusny** begins his second 1960 tour of Europe on Sept. 2, including 11 countries and an appearance at the Lucerne Festival, Sept. 5 . . . **Carlo Zampighi,** Italian tenor, made his American debut in San Antonio, Tex., July 18, under sponsorship of the United Italian Civic and Cultural Association of that city, not at the Empire State Festival, as recently stated . . . **Sherrill Milnes,** baritone, will tour with the New England Opera Theater under Boris Goldovsky between Oct. 6 and Dec. 6, alternating as Masetto and Don Giovanni . . . British pianist **Clifford Curzon** toured Israel recently in a successful series of concerts . . . American tenor **John Alexander** sang Edgardo in "Lucia" opposite **Roberta Peters** with the Philadelphia Lyric Opera Company . . . **Herman J. Berlandt** is director of the new International Festival Association club for members in art, music and drama at 84 East Tenth St., New York City. . . .

**Teresa,** formerly co-director and co-owner of the Teresa and Luisillo Ballet, has formed her own company called "Teresa Y Su Compania Española." The company is now in rehearsal for its European winter tour, and plans to be abroad from November through February, or possibly longer. Teresa's leading male dancer is **Julio Piedra,** who trained with her former co-star Luisillo. Her two female dancers are **Sandra Contreras** and **Pilar Avila.** . . .

**Bliss Hebert,** pianist, stage director and vocal coach, has been appointed general manager of the Opera Society of Washington, Inc.; last season he directed its productions of "Pelléas et Melisande" and "Otello." . . .

(*Continued on page 35*)

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# SALZBURG

## *OPENS NEW FESTIVAL THEATRE*

By MAURICE FAULKNER

■ The new Salzburg Festipielhaus opened with a lush new production of "Der Rosenkavalier." Otto Edelmann as Baron Ochs interpreted the role with more of romantic accent than evil; though his sensuality was evident, he played the part as an attractive rustic *bon vivant*. Elisabeth Schwarzkopf as the Marschallin contributed beauty and dramatic facility, though her somewhat cold approach to the love scenes with Octavian lacked the necessary appeal. Sena Jurinac, as Octavian, was superb in the role of the young man infatuated with an older woman. Anneliese Rothenberger, engaged for the "Met" next season, as Sophie seemed to this reviewer not to match the versatility of the other players.

The settings by Teo Otto lavishly recreated the Viennese atmosphere of the Empire. Rudolf Hartmann's direction stimulated a realistic flow of movement that was subtle and effective. The Vienna Philharmonic Orchestra in the pit is seldom equalled in such performances; although the orchestra played too loudly, a fault which this listener believes was due to the acoustics of the new house, their performance was virtually flawless. Von Karajan conducted with a strong feeling for the lovely motives of the work and his musicians played with *élan*, but the tone that came out of the pit was strident and hard.

Some critics suggested that the orchestra was not seated low enough in the pit or that its wooden walls should be damped somewhat for sound. Yet the world's finest acoustical experts were involved in the new theatre's planning and they reportedly were advised on sound problems by the firm of Phillips, which plans to record in the new hall in the days that lie ahead.

■ More stimulating, production-wise, though not so lavish, was the excellent "Don Carlos" of Verdi, staged in the huge Outdoor Riding School, under the musical direction of Nello Santi and with Peter Gorski as producer. The one setting was arranged with ingenuity. Caspar Neher solved the problem with metal-work screens and occasional "props."

Eugenio Fernandi's Don Carlos lacked the brilliant histrionic qualities associated with the part, but his fine voice made up for this. Regina Resnik, as Princess Eboli, fomented the dire troubles of the plot with apparent relish and sang with a rich, resonant quality that stirred the audience to its depths. Jurinac's Elisabeth of Valois tended to be vocally a bit harsh, especially in the upper tessitura at fortissimo levels. Boris Christoff's King Philip combined excellent dramatic facility with a fine voice, and dominated the male segment of the cast.

■ Von Karajan's "Don Giovanni" in the Old Festspielhaus overemphasized, to some extent, the orchestral phases and somewhat covered up the voices, so that much of the Italian text was lost even before reaching the seventeenth row where this reviewer sat. The sets of Teo Otto were somewhat on the futuristic side and reminded one of some modern stagings at Bayreuth and Hamburg. Their appropriateness, in any case, to Mozart and "Giovanni" might be questioned.

Eberhard Waechter in the title role carried the part well and sang effectively. Schwarzkopf's Donna Elvira is a realistic conception, but her tone quality suffers when her emotions carry her away. Leontyne Price's beautiful voice, even in the most demanding sections, maintained its easy flexibility and lovely tesitura in Donna Anna's music. Walter Berry's Leporello is one of the best on the boards these days. Graziella Sciutti's Zerlina offers a delightful acting sense with a fair voice. Cesare Valletti's Don Ottavio was fluent, but could have been improved upon, dramatically, I thought, while Roland Panerai's Masetto was superior on all counts.

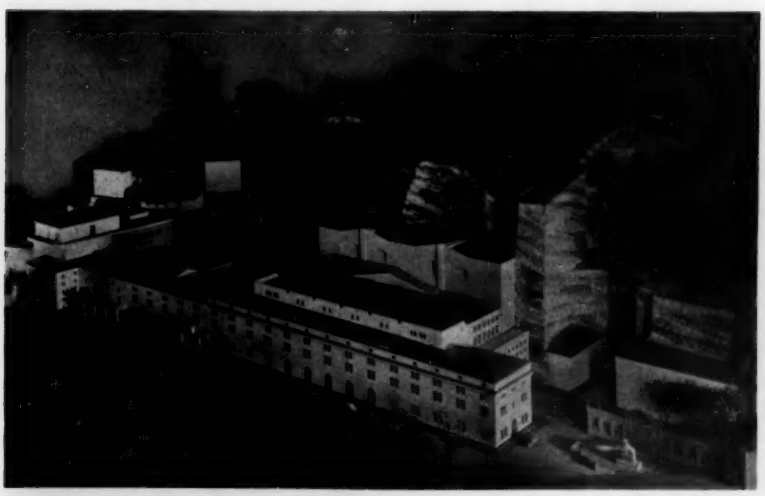
*Photo by Fayer, Vienna*

SENA JURINAC *as Octavian and* OTTO EDELMANN *as Baron Ochs in Act III of "Der Rosenkavalier" at Salzburg.*

■ Another highlight was Joseph Keilberth's conducting of "The Magic Flute," which showed an appropriate feeling for the dynamics of Mozart and a flair for the accompaniment of stage action and solution of vocal problems. Gunther Rennert's staging was not as unusual as this writer expected, after other experiences with this excellent producer's achievement. But it moved, with good pacing and interesting action. Fritz Wunderlich as Tamino showed a good voice and heroic mien. Liselotte Fölser, the Pamina, was pretty but failed to measure up to the role in vocal qualifications. Again Berry, as Papageno, stole the show with his humorous and robust characterization; he has a superb voice and all the necessary imagination. The Three Ladies, Lisa Otto, Hetty Plumacher and Sieglinde Wagner, also revealed voices that will bear watching.

■ The Berlin Philharmonic Orchestra, with von Karajan on the podium, climaxed the same week's concerts with a sonorous version of Bach's B minor Suite, a facile and expert performance of Stravinsky's Symphony in C, and a superb version of Strauss' "Ein Heldenleben."

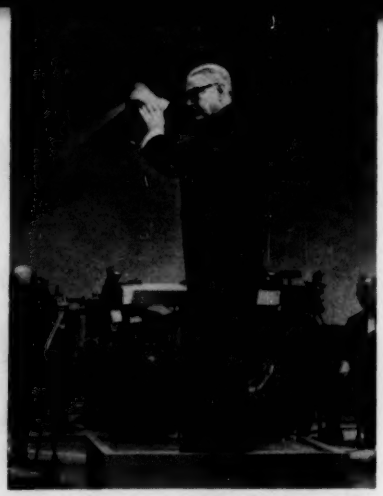
Bernhard Paumgartner conducted the Camerata Academica of the Mozarteum in a first-rate concert that included Mozart's Symphony in G minor, K. 183, and the Overture to his "Lucio Silla."



*The new Festival Theatre at Salzburg, from a model. The architect was* CLEMENS HOLZMEISTER.

*ON THE COVER*

# Donald Voorhees is Veteran of Music on the Air



By JON MORTON

A few seconds after 9 o'clock on Friday evening, Sept. 30, Donald Voorhees will lead the Bell Telephone Orchestra into the opening of one of his own compositions, the familiar "Bell Waltz," to start his 36th consecutive season on the air.

Twenty of those seasons have been spent with the Bell Telephone Hour over the NBC network, on television for the past two years and on radio for the 18 years before that. In this span—covering almost a thousand programs—he has presented music ranging from operatic excerpts to jazz novelties and has been host to more than a hundred of the world's leading musical artists.

Donald Voorhees has definite ideas about music on television. "A great many people want to listen to music on TV," he says. "Not as many as want to watch comedians or westerns, perhaps—but then there have always been more theaters and movies than concert halls and opera houses.

"Television is entertainment . . . recreation. It offers people a chance to relax and get out of themselves. As long as you present music that is entertainment, you'll have listeners. And by that I mean all music, from Beethoven to Brubeck. But it must have a message of some sort—a definite meaning to listeners.

"Meaning is basic to any type of entertainment, and I believe that any music with meaning for people is good music. Music from Broadway and Tin Pan Alley means as much to a great many people as the great classics mean to others. It's a difference in types.

"Love of music is inherent in most of us. The taste for different forms of music, though, is acquired through inclination, familiarity, training. Popular music appeals to the majority of people because that idiom is heard more often than any other and takes less training to understand and appreciate. There are also symphonies, operas, concertos that have wide appeal because they are familiar and have meaning for a great many people.

"There's room on the air—on both TV and radio—for all types of music, and there's all types of music for people to listen to, no matter what their tastes. But here—as everywhere else in life—those with the broadest tastes have the widest selection and get the most enjoyment."

The Bell Telephone Hour, for which Voorhees is musical director as well as conductor, places emphasis on musical variety. Last season's programs included concert artists, musical comedy stars, popular and folk songs, jazz, opera excerpts and dance presentations both classical and modern. The series appeals to the broad interests of a general audience rather than to special interests of limited groups. Yet each artist is given plenty of time to display his talents so that students of each classification will be given a healthy sample of his music.

■ According to Mr. Voorhees, presenting music on television offers both opportunities and problems found in no other medium. "In the concert hall, music is primarily aural; on TV it is both aural and visual. With a dynamic performance you can't have a static picture. So the camera has to move and probe to add pictorial impact to the musical impression. Even with opera and musical comedy selections that have a basic visual element, the TV camera can pick up intimate details to underline certain effects.

"Time is another problem we always have with us on TV. Every program has its own flow, its own total rhythm, in addition to the flow and rhythm of its individual parts. Frequently we find that musical works in their original lengths just don't fit the flow of the complete program."

Distance is another hurdle he takes in stride. The Bell Telephone Hour originated "live" from NBC's gigantic color studio in Brooklyn—about the size of a football field. The orchestra is sometimes a hundred feet or more from the performance. An earphone and a monitor screen keep him in close touch. He has a second earphone, for following stage directions from the control booth.

The Bell Telephone Orchestra, which Donald Voorhees organized in 1940, is an ensemble of 57 men. Its principal difference from a full-size symphony is in the number of strings. Woodwinds, brass and percussion are symphony size. Whenever a score calls for an instrument not on the roster, it's added for that program. Sections of the orchestra are frequently reinforced for special effects.

About half of the musicians have been with the orchestra for the past 20 years. Five of the violinists have become concertmasters of other orchestras but still play under his baton every other week.

■ Donald Voorhees started conducting when he was only 11, as choirmaster and organist in his native Allentown, Pa. A year later he became pianist in the Lyric Theater orchestra in Allentown, where a number of Broadway shows tried out. At 15 he became its conductor. Only two months following his graduation from high school he was called to New York, and on Sept. 29, 1920, he made his Broadway debut as conductor of the Winter Garden Theater orchestra.

For the next five years he conducted musical comedies, including five successive editions of Earl Carroll's Vanities. In 1925 he presented one of the first musical programs on radio, from the stage of the Earl Carroll Theater over Station WEAF. When the National Broadcasting Company was organized the following year, this became one of the early network radio programs. From then on, he devoted his main attention to music on the air.

Mr. Voorhees was conductor for the Atwater Kent Hour, the first sponsored network music program, and for the General Motors Hour, the first program to present stars of the Metropolitan Opera. He was also musical director for Cavalcade of America for many years.

■ In his years on the Telephone Hour, he has introduced a number of artists to the listening audience on the air. Fritz Kreisler made his radio debut on the series and was a regular guest until his retirement. Renata Tebaldi and Maggie Teyte both made their American radio debuts on the series. He introduced Michael Rabin at 14 and Lorin Hollander at 12. Both young artists are fulfilling their earlier promise.

Voorhees is still the regular conductor of his home-town Allentown Symphony. He also makes guest appearances with other orchestras when his schedule permits. He has been given honorary degrees by Bates College and Muhlenberg, and he won the Lowell Mason Award for his contributions to music education.

Many music teachers throughout the country follow the Bell Telephone Hour, and some insist that their classes watch it regularly. Don points out, however, that the objective of the series is musical entertainment, and that musical education is an inevitable by-product.

"Give the American public enough good music of all types on TV, and the American musical taste—which is already pretty good—will broaden."

## OBITUARIES

■ **Oscar Hammerstein** 2nd, 65, noted librettist and producer, died on Aug. 22 at his home, Highland Farms, Doylestown, Penna.

He had undergone abdominal surgery last September. Mr. Hammerstein, grandson of the late Oscar Hammerstein, impresario, and the son of William Hammerstein, long a Broadway producer, contributed an important share to the development of the modern musical play with a long series of successes, which brought a greater variety and truth into the form. He collaborated in providing the books for "Show Boat" and "Rose Marie," among other musicals, and made stage history in his collaboration with Richard Rodgers in such works as "Oklahoma!", "Carousel," "The King and I," "South Pacific," "Flower Drum Song" and "The Sound of Music." Surviving are his second wife, the former Dorothy Blanchard, and two children by a former marriage, William, a producer, and Mrs. Philip Mathias.

■ **Désiré Defauw,** 74, conductor, died of pneumonia at Gary, Ind., on July 25. He retired a year and a half ago as conductor of the Gary Symphony Orchestra because of ill health. In 1942 he succeeded the late Frederick Stock as conductor of the Chicago Symphony, and held that post until 1947. A native of Ghent, Belgium, he early toured as a violinist, founded his own string quartet, and headed the New Symphony of London. From 1924 he was director of the Belgian National Radio and in 1933 was professor of conducting at the Royal Conservatory in Brussels. In 1937 he founded the Orchestre National of Belgium. He had also led the Grand Rapids (Mich.) Symphony and the Chicago Youth Orchestra.

■ **Vasa Prihoda,** 59, noted violinist, died in Vienna of a heart ailment on July 26. Of Czech birth, he studied at the Prague Conservatory, and made his debut in Milan in 1919 as an unknown artist. His work was warmly espoused by Toscanini. Fortune Gallo brought the violinist to the U. S., where he made his debut in Carnegie Hall the following year with marked success. During World War II it was erroneously reported that he had committed suicide. Mr. Prihoda returned to America for a nationwide tour in 1930. He had also taught at the Salzburg Mozarteum.

■ **Hans Lange,** 76, violinist and conductor, died in Albuquerque, N. M., on Aug. 14 after a long illness. Mr. Lange was born in Istanbul of German parents. He had been assistant conductor of the New York Philharmonic from 1923 to 1936. In 1937 he became assistant conductor of the Chicago Symphony, having previously founded the Hans Lange Quartet and conducted the Philharmonic Symphony Chamber Orchestra. From 1950 to 1958 he was the conductor of the Albuquerque Symphony, and founded and led the St. Louis Little Symphony in its annual summer series for a number of years. Surving are his widow, two sons and a daughter.

■ **J. Herman Thuman,** Cincinnati impresario for more than a half century, passed away recently in that city. He was born in Cincinnati and had served, at various times, as secretary of the Cincinnati Festival Association, of the Orpheus club of that city and the Cincinnati Grand Opera Association. He had brought some of the most eminent artists of the world to Cincinnati and maintained his activity as a local manager of concerts and recitals until his death. The Community Ticket Office, Inc., in which he was associated with Dorothy Westrich for the last ten years, will be carried on by the latter.

■ **André Bloch,** 87, French composer, passed away in Paris on Aug. 7. He composed the operas "Broceliande" in 1925 and "Guignol" in 1949. A former inspector general of musical education for the French Government, he had been a professor of harmony and composition at the Paris Conservatoire.

■ **Giuseppe Spadoni,** 76, conductor and voice coach who had been connected with several opera companies and noted singers, died of a heart ailment in a Los Angeles hospital on Aug. 12. Born in Italy, he had coached Caruso and Mario Lanza among others, and had conducted with the Metropolitan, San Francisco and other operas. In recent years he had been coach for several Hollywood film companies.

■ **Max Jacobs,** 70, conductor and violinist, passed away at Park West Hospital, New York City, on June 27 following a heart attack. Mr. Jacobs was a native of Rumania and came to the United States in 1900, making his debut as a conductor here in 1914 with the New York Orchestral Society. As a young man he played first violin in the New York Symphony under Walter Damrosch. He later organized several orchestras, including the New York Young Men's Symphony Orchestra, a training ensemble which he conducted for a number of years. He is survived by his widow, Mona; a sister, Mrs. Frances Fauer; and three brothers, Maurice, Leon and Ira.

■ **Claire Feit,** formerly active as public relations director for National Concert and Artists Corp. of New York, and from 1955 to 1959 engaged in similar work with Westminster Recording Corp., died at Memorial Hospital, New York, on Aug. 13. She had been active as a member of the Committee to Save Carnegie Hall. Her second husband, Livio Luzzatto, a daughter Valerie, her mother and two sisters survive.

■ **James G. MacDermid,** 80, composer, died in a Brooklyn nursing home on Aug. 16. His works included many choral settings and songs. Born near Utica, Ont., he became an American citizen in 1906, and was a member of ASCAP. He had appeared as associate pianist in many concerts by his wife, Sybil Sammis MacDermid, soprano, who died in 1941.

■ **Alberto Bimboni** 78, conductor and composer, died in New York on June 18. He was born in Florence and studied at the Conservatory there. In 1911 he came to U. S. to conduct with the Henry W. Savage Opera Co. He also appeared with the Havana Opera and in New York with the Century Opera in 1913-14, and again in 1917. He served as accompanist for a number of leading artists, including Caruso, Ysaye, McCormack and Bonci. His opera "Winona" was awarded the David Bispham Medal in 1947. Another stage work, "In the Name of Culture," was produced at the Eastman School American Music Festival two years later. He had been active as a director of opera and as an operatic coach in later years.

■ **Elly Kassman,** pianist, died in New York on May 24. A native of Abo, Finland, she was brought to the U. S. at the age of six, and studied piano in Boston and New York. She appeared in recitals in Europe and in this country. Her husband, Dr. Bernard Meyer, a son and a daughter survive.

## Summer Concerts In the Bay Area

*San Francisco*

■ Except for such annual events as the summer "Pops" concerts with Arthur Fiedler and members of the San Francisco Symphony Orchestra, the Carmel Bach Festival and a few concerts here and there in the Bay Area musical activity has been at a fairly quiet level this summer.

Mr. Fiedler celebrated his tenth season by picking the best performers of his ten seasons, presenting them in concerts which attracted packed houses in the Civic Auditorium. A few of the soloists had the good fortune to play in works which provided a real challenge, as when Samuel Lipman concluded the series with Bartok's Third Piano Concerto. But for the rest this was one more series of "Pops," enjoyable for those who like this fare.

■ Woodwind players, some of them members of the San Francisco Symphony Orchestra, were heard in music for wind instruments, and members of the San Francisco State College's drama department presented scenes from Molière's plays in the second concert given at the Paul Masson Vineyards on July 31. As usual, a capacity audience was present, receiving finely-turned performances from both actors and musicians, and also as usual, a fine dinner afterwards.

On Aug. 4, five instrumentalists performing as the San Francisco Woodwind Ensemble were heard in a program at the San Francisco Museum of Art, playing works of Beethoven, Hans Erich Apostel, Malcolm Arnold, Darius Milhaud and Emanuel Leplin. Apostel's and Leplin's works were particularly impressive and the organization has proved itself an important part of our musical life here. JOSEPH BISKIND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# Castings and Contests

The National Music League, America's only non-profit concert management, announces auditions for singers on Tuesday, Sept. 27, 1960. All applicants must be American citizens under 30 years of age and have had no previous concert management. Application blanks and information may be obtained at the League office, 130 West 56th Street, COlumbus 5-2472. The deadline for applications is Sept. 16, 1960.

•

A four months' talent search to discover new operatic talent has been launched by WGN-Radio and the Illinois Opera Guild. The goal of this third cooperative search will be the presenting of outstanding talent on WGN-Radio for 13 weeks, beginning Sunday, Nov. 20, with the winner receiving a $1000 award and the second place winner a prize of $500, which is to be used to further the contestants' careers in the operatic field. Applicants must reside in the Chicagoland area or North Central states, which include Indiana, Iowa, Illinois, Michigan, Missouri, Minnesota, Ohio and Wisconsin.

Contestants can enter this competition by writing for entry blanks to WGN Opera Auditions, 414 No. Michigan Avenue, Chicago 11, Ill. Deadline for entries is Oct. 15, 1960.

In addition to entry forms, each contestant must submit tapes or recordings of their voice. Applicants who pass, successfully, the initial recording screening will be required to appear at the studios of WGN in Chicago, for a "live" audition.

•

The National Association for American Composers and Conductors, Inc., Philadelphia Chapter, in the coming season "expects to present four programs in that city, including one-act opera, choral music, small chamber ensembles, and possibly works for small orchestra," according to Alice E. Gouley, of the program committee. She suggests that "if any composers have scores which fit into these categories, we should be glad to receive them for perusal by our program committee." The scores may be forwarded to: Mr. Merle S. Schaff, 374 Baird Road, Merion, Penna.

•

A boy soprano aged 10 or 11 is sought for the fifth national tour of Menotti's opera "Amahl and the Night Visitors," which opens on Nov. 28 in Monroe, Ala., under auspices of Lincoln Concert Attractions, New York. Applicants or their mentors may contact Mr. David Aiken, c/o Lincoln Concert Attractions, 205 West 57th St., New York 19, N. Y.

•

The Society of American Musicians, of which Louis Crowder is president, and Gustav Dunkelberger, secretary-treasurer, announces its 36th Annual Contests in piano, organ, voice, violin, viola and 'cello, for the season 1960-61. It includes a Young Artists' Section, awarding a solo recital in Fullerton Hall, Chicago, under direction of the Bertha Ott Concert Mgt. to each winner in the piano and voice contests; the organ winner will also be given a recital under this management in some suitable auditorium selected by the Society. In the Senior, Intermediate, Junior and Primary Sections, all the winners in the final contests are presented in a single Winners' Concert in Fullerton Hall under the same management, and receive a medal of achievement.

Applicants must return application blanks before Jan. 15, 1961, with entrance fee of $5 for young artists, and $3 in the other classifications, to Gustav Dunkelberger, Secretary-Treasurer, 5709 Dorchester Ave., Chicago 37, Ill., from whom blanks and rules may be obtained.

•

The LADO annual competition for an orchestral work offers a prize of $1000 for a score for small orchestra (about 30 players) of 10 to 15 minutes' length. The contest is open to all American composers, native-born or naturalized, regardless of age, but they may submit only one work, and it must not have been previously published or awarded any prize. MSS. must be legibly written in black ink. Entries must be submitted not later than midnight, Feb. 28, 1961, with return postage enclosed, to: LADO, Inc., care of the National Association for American Composers and Conductors, Inc., 15 West 67th St., New York 23, N. Y.

•

The Blanche Thebom Scholarship Fund has announced that applications are now available for singers between the ages of 25 and 30 wishing to compete in the auditions for the Fund's annual $1,000 award for study in New York. Deadline for receipt of completed applications is October 15. Inquiries should be addressed to the Fund secretary, Mrs Roger Ingham, 192 Serpentine Road, Tenafly, N. J., or c/o S. Hurok, 730 Fifth Avenue, New York City 19.

•

To encourage young performers, the Florida Symphony Orchestra will add a competition for young pianists of Central Florida, the prize to be a solo performance with the Florida Symphony at one of the Young People's Concerts in the 1961 season. Applicants must be of high school age or less and a resident of Orange, Seminole, Volusia, Brevard, Lake or Osceola County, Florida. The student's application to enter the competition must be signed by his piano teacher, and his official entry blank must be in the Symphony office by Oct. 15 next. The winner will be selected by a board of judges headed by Henry Mazer, musical director of the Florida Symphony, at a series of auditions to be held in Orlando the second week of November. Further information and official entry blanks may be obtained by writing to Mrs. Walter B. Johnston, Chairman of Piano Competition, Florida Symphony Orchestra, P. O. Box 782, Orlando, Fla.

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A well-known management firm in a major city is interested in engaging a young man to produce a musical show for a tour of 30 to 40 engagements in the winter of 1962. The company will consist of about eight performers with piano accompaniment. A knowledge of directing, engaging reliable and reputable singers, staging and arranging is required. Write to MUSICAL COURIER, Suite 411, 119 West 57th St., New York 19, N. Y.

•

The Northern California Harpists' Association is offering two composition awards for 1961, in its 13th annual competition for new works for harp. A cash prize of $300 is offered for a harp solo or a work for one or more harps accompanied by one or more instruments. Another cash prize of $50 is offered for an easy or moderately easy harp solo. Entries must be sent before Dec. 15, 1960, to Miss Yvonne LaMothe, Award Chairman, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

•

■ The National Association of College Wind and Percussion Instructors announces its seventh annual composition competition for works for wind and/or percussion instruments. The deadline for entries is Oct. 1, 1960. Information concerning the competition may be obtained from Robert Gray, School of Music, University of Illinois, Urbana, Ill.

■ President Grayson Kirk of **Columbia University** has announced changes in the Pulitzer Prize procedures for 1961. Feb. 28, 1961, has been selected as the closing date for consideration of new plays and musical compositions for the 1961 prizes by juries in drama and music. Information may be had from: John Hohenberg, Secretary, Advisory Board on the Pulitzer Prizes, 518 Journalism Building, Columbia University, New York 27, N. Y.


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# THE NATIONAL SCENE

*Photo copyright by Eugene Cook*

*Scene from "Madama Butterfly" as staged at the Cincinnati Summer Opera, with* PHYLLIS CURTIN *as Cio-Cio-San,* CARL PALANGI *as the stern Bonze, center, and* CHARLES ANTHONY *as Pinkerton.*

## Stadium Concerts Attracted 181,000

The 43rd Lewisohn Stadium concert season closed on Aug. 6 with a Rodgers and Hammerstein program, which drew an audience estimated at 15,000 to hear excerpts from "The Sound of Music," "Carousel," "South Pacific," "Oklahoma!" and "The King and I" sung by Florence Henderson, soprano; Claramae Turner, contralto; William Tabbert, tenor, and Jack Russell, baritone, with a chorus trained by Charles Smith, and the first Stadium performance of "Orchestral Interlude," combining themes from various works under the baton of Salvatore dell' Isola and the composer. The official tabulation revealed that the 29 concerts were attended by some 181,000, with one event cancelled and two postponed because of rain.

A Spanish-American Night on July 20 was conducted by Alfredo Antonini, and included Renato Premezzi, pianist, in his formal debut in Falla's "Nights in the Gardens of Spain," and the N. Y. premiere of "Two Cuban Dances" by Caturla, Chavz's Symphony No. 6 ("Romantica") and a "Festive Overture" by Juan Orrego-Salas of Chile.

Zubin Mehta, young conductor from India, made his U. S. debut on July 26 in a list including Tchaikovsky's Fifth Symphony and Strauss' "Till Eulenspiegel." Works by Gluck, Mozart, Saint-Saens, Tchaikovsky, Debussy and Bizet were sung in opulent and spirited fashion by Rise Stevens, contralto of the Metropolitan. Mr. Mehta proved a strong-minded and forceful conductor, though a somewhat untraditional one.

On July 28 a postponed concert included works scheduled for the preceding evening, rained out. Mr. Mehta conducted Wagner's "Meistersinger" Prelude and Bartok's Concerto for Orchestra, in which his control of various elements was more gratifying than in his earlier appearance. Two soloists were Aldo Parisot, who played the Schumann 'Cello Concerto with a pleasing tone and command of technique, and John Browning, in Rachmaninoff's Piano Concerto No. 2, a satisfying reading that stressed the lyrical elements.

■ After a postponement from July 30 because of rain, Leopold Stokowski appeared for the first time at a regular Stadium concert the following evening. This event was dramatic in that Mr. Stokowski halted in his conducting five times because of noises of planes crossing overhead. He began the third movement of Brahms' Symphony No. 2 over again after a pause near the beginning, and halted three times briefly during Strauss' "Don Juan." The final interruption came during the same composer's "Salome's Dance." The audience evidently sympathized with the eminent leader, whose readings were of much tonal beauty, if sometimes unconventional in detail.

On Aug. 2 a partially operatic program, under Alfred Wallenstein's direction, included Mozart's "Marriage of Figaro" Overture, Ravel's "La Valse," and the Prelude and "Liebestod" from "Tristan," done in experienced style. Roberta Peters sang arias from Bellini, Meyerbeer and Donizetti with great flexibility and charm, and added as encore that from Rossini's "Barber." Paige Brook played flute obbligati to some of the works. Miss Peters also sang the Mozart concert aria, "Mia Speranza Adorata."

Ann Schein, 21-year-old American pianist, made her first New York concert appearance on the evening of Aug. 3 in Rachmaninoff's Piano Concerto No. 3, played with strong and fluent technique and fine dynamic gradations. The program included the same composer's Symphony in E minor, given a dramatic and moving reading by Mr. Wallenstein.

On Aug. 4 the feature was the first Stadium hearing of Orff's "Carmina Burana," with Wallenstein conducting an efficient bevy of vocalists including Morley Meredith, baritone, Anita Salta, soprano, and tenor Enrico di Giuseppe, with the American Concert Choir. The performance was more marked by power and volume than by the finest control of details. Also listed were the Prokofiev "Classical" Symphony and Richard Strauss' Suite from "Der Rosenkavalier"—a nicely contrasted program which won warm applause from the large audience. M. R.

## Cincinnati Stirred By "Salome" Staging

■ Though the Cincinnati Zoo Opera's summer season rose to heights several times during July, only one subsequent presentation attained the same peak as the "Macbeth" of opening night. This was Richard Strauss' "Salome," heard in a double bill with Britten's "Peter Grimes" (local stage premiere) on the final evenings, July 21 and 23.

"Salome" was another musical medal on the chest of Fausto Cleva and another diamond in the necklace of operatic roles on the gifted throat of Phyllis Curtin. Miss Curtin's Dance of the Seven Veils under the turbulent Greco-Roman-Judean skies of Herod's palace terrace was quite exotic, and advance reports of its realism may well have helped to pack the Pavilion for that first night. She gave a wonderfully effective interpretation of the leading role. Cliff Harvuot's John the Baptist and Norman Kelley's Herod were also outstanding, vocally and theatrically.

In "Peter Grimes," Samuel Krachmalnik conducted the Britten opera. Sweet-voiced Ilona Kobrink was a rift in the dark storm-clouds of a gruesome story; Richard Cassilly (Grimes) swallowed his words and at times seemed puzzled by what he had to sing and do. Cincinnatians like their "Aidas" as imperial as possible. Carlo Moresco gave us such an "Aida" this season. With Roth's unusually compact, many-in-one stage set and with Dino Yannopoulos' effective staging, the story of the Ethiopian slave-girl came off beautifully. Chorus and ballet phases were fine, thanks to Hubert Kockritz and Nelle Fisher and a battalion of gifted choristers and dancers. Mija Novich's portrayal of Aida is somewhat stiff; and her arias—while not unpleasing—la k the winged lyricism Verdi deserves.

Gloria Lane's Amneris, Cassilly's Rhadames and Ercole Bertolino's Amonasro are three chapters of another tonally thrilling story. With a stronger heroine, this "Aida" could have been superlative.

Laurel Hurley's Mimi in "La Boheme" was as lovely musically as she is, and her duets with Barry Morrell as Rodolfo never disappointed one. Bertolino was quite at home in the role of Marcello—which is more than you can say for his earlier Escamillo. Carlo Moresco conducted this Puccini love-story superbly. HENRY W. HUMPHREYS

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## Chicago Concerts Led By Baton Notables

■ The second half of Ravinia's eight-week festival season began brilliantly with the concerts directed by the distinguished guest, Jean Martinon, and came to a festive climax with six evenings of New York City Ballet performances presenting twelve ballets to sold-out houses.

With Martinon's appearance with the Chicago Symphony Orchestra, where he seemed to belong, the climate at Ravinia brightened and glowed with the warmth and excitement of his music-making throughout his week of concerts. He brought first hearings of works to Ravinia, including Alban Berg's Concerto for Violin, superbly played by Christian Ferras. And there were symphonies of Haydn, Schumann and Roussel, and among other works, Stravinsky's Fire Bird Suite—its performance, a veritable bonfire of excitement. Utterly congenial performances with Ferras, in both the Berg and Lalo's Symphonie Espagnole, and Malcolm Frager, playing Beethoven's "Emperor" Concerto, further enhanced Martinon's concerts, and at the final one, the esteemed guest was given the orchestra's highest compliment — the "Tusch," and a standing ovation by the audience.

Ferras, who in his first performance had played a virtuoso performance of the Lalo, further established himself an important artist, mature at 27, as he unfolded Berg's complex score, in serial form, an *avante-garde* work 25 years ago when it was written. Ferras had found the work's warm beauty and its propelling force and executed it with the deftness and understanding that allowed even the untutored ear to share the music. The ovation he received and shared generously with Martinon, was richly won.

Malcolm Frager returned to Ravinia for two performances—under Martinon and Susskind—with new laurels (the Leventritt and Queen Elisabeth of Belgium awards), since his first appearance there in 1956, as winner of the Michaels Award. His performance of the Beethoven Concerto (No. 5) had many beautiful moments and was impeccable technically, but missing was some of the lofty character of "The Emperor." His performance of the Prokofieff came more vividly to life, with some spectacular playing to excite his audience, if one felt that this remarkably gifted young artist's potential had not been fully realized in either performance.

Walter Susskind, making his Ravinia debut, was on the podium for three concerts, with Jaime Laredo his soloist in the last two, playing the Sibelius and Barber concertos. In his first appearance at Ravinia, Susskind was unfamiliar with the acoustics of the Pavilion and his apparent predilection for loud effects—the brass in particular—with musical subtleties often missing, at times gave the orchestra the character of a symphonic band. Outstanding among his readings was that of Dvorak's Symphony No. 4.

Young Laredo, only 19, and a winner of the Brussels international prize, made an impressive debut, playing the Sibelius and Barber with equal respect for their styles, and with high musicianship, a brilliant technic and musical temperament to promise for him a place among the elect of his instrument.

William Steinberg, a favorite at Ravinia for many seasons, returned after a year's absence to conduct the final week of symphony concerts. His authoritative, polished readings and his excellent collaboration with his soloists, John Browning and Mary Costa, constituted some of the season's best concerts.

In an all-Beethoven program, Browning was Steinberg's soloist in the Concerto for Piano, No. 4 and again at the following concert, playing Mozart's E flat concerto, K. 449 (No. 14). and Ravel's Concerto for Left Hand Alone. Browning is a modest yet commanding musical personality—his talent, a formidable one, remarkably well cultivated and projected. The Beethoven and Mozart were played with the command and musical understanding that would seem possible only from a veteran artist. And following the Mozart was a performance of the Ravel that still in retrospect is exciting.

As fillip to the season's end, the final concert under Steinberg had the vibrant and beautiful soprano Mary Costa as soloist. She sang "The Apostrophe to the Moon" from Dvorak's "Rusalka" with impeccable diction disclosing a lovely voice of almost mezzo quality, and conveying the spirit of the text with moving effect. She established herself a musician-singer generously gifted. Equally impressive was her rendition of "Leise, leise" from Weber's


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"Der Freischütz." Miss Costa displayed a brilliant coloratura and other facets of her artistry singing arias from "The Gypsy Baron," "The Bat," and Thomas' "Mignon," with disarming charm. Her success was conspicuous.

The Fine Arts Quartet, in two appearances at the Ravinia Festival, Aug. 3 and 5, presented works of Beethoven and Bartok, the Wednesday night program offering Beethoven's quartets Op. 95 and Op. 130, and Bartok's fifth quartet, while on Friday night there were Bartok's fourth quartet and Beethoven's Op. 59, number 2, and Op. 132. Those who had heard the Beethoven-Bartok series presented by The Fine Arts at Goodman Theatre a few seasons ago were well aware of the quartet's technical mastery and musical comprehension of this demanding literature. The performances revealed mollowed polish of execution and the deepening interpretive insight which marks the growth of a fine ensemble.

■ The final weeks of Grant Park concerts continued to offer interesting concerts with performances new to the Band Shell audiences, and conductors and soloists of quality. Milton Katims directed the fifth week of concerts with a sure, correct hand if not always with imagination. His well planned programs contained among other works, symphonies of Brahms and Dvorak and Ginastera's Ballet Suite, Estancia and Strauss' Don Juan. His soloist for the mid-week concerts was Adele Addison, who sang beautifully vocally and with superb artistry, excerpts from Mozart's Motet, K. 165 and arias from the composer's "Marriage of Figaro," Charpentier's "Louise" and Debussy's "L'Enfant Prodigue." The concert was received with enthusiasm. The following concert in which Miss Addison was scheduled to appear was canceled due to rain.

An All-Tchaikovsky program was presented by Katims and the orchestra at the weekend with Eric Friedman, the 21-year old violinist chosen for study with Heifetz, as soloist. A talent far beyond the mine run, young Friedman played a highly creditable performance of the D Major concerto, displaying technic, a flair for his instrument and enough musical temperament to interest his listeners, not to excite them.

Another gifted violinist, Stuart Canin, also making his Grant Park debut, was soloist at the two following concerts under Howard Mitchell's experienced baton in performances of Mozart's A Major Concerto, K. 219 (No. 5), the "Introduction and Rondo Capriccioso" by Saint-Saens and the Paganini D Major concerto. Played with verve, glittering technique and eclat, the Paganini became the artist's most successful performance. Mr. Mitchell programmed the Handel-Harty Royal Fireworks Music, Barber's Overture, fresh and spirited, Dvorak's G Major Symphony (No. 4) and the Tchaikowsky as finale. The reading was a knowledgeable one, and convincing as to the conductor's interpretative taste—if not always to our own.

The Lerner-Loewe Concert Production afforded the gayest week-end of the Grant Park season, and drew tremendous crowds to hear Bonnie Murray, Thomas Hayward, Jack Russell and the Opera Guild Chorus under Leo Kopp's spirited direction, in selections from "My Fair Lady," "Gigi," "Paint Your Wagon" and "Brigadoon.'

The two symphonic concerts under Irwin Hoffman, with Tossy Spivakovsky as soloist in the Sibelius and Beethoven concertos, heightened the season considerably. Mr. Spivavosky made the Sibelius particularly beautiful. His tone was warm and big and his interpretation, sure and compelling. The orchestra gave him superb support. There were two encores (seldom given in Grant Park)—the 24th Caprice by Paganini and the Andante in C Major by Bach. The orchestra was more integrated than it is usually heard to be, and the Brahms Second was a triumph. The second concert was equally satisfying. Spivakovsky gave a noble, stirring performance of the Beethoven to be treasured within the memory. This was exalted playing which Hoffman and the orchestra shared. Again in full command, the conductor communicated his musical ideas in a sensitive reading of the Franck Symphony and a dramatic one of the closing Rimsky-Korsakov "Russian Easter" Overture.

Alfredo Antonini returned to Grant Park for his 10th season to conduct the last five concerts. His first program of varied popular symphonic music got off to a fine start with Berlioz's "Roman Carnival" Overture and introduced several new works. His soloist was Lorin Hollander, playing the G Minor Saint-Saens Concerto. The 16-year-old pianist took over the performance—and the audience—with the zest natural to one of his talent—an extraordinary one. If there was some erratic playing and occasional inaccuracies were noticeable, the performance as a whole was arrestingly interesting and enjoyable, for young Hollander has something important to say and the musical means to express it. He was enthusiastically recalled for encores.

Fritz Siegel, the orchestra's concert master and Leopold Teraspulsky, its first 'cellist, were featured soloists in the last symphonic concert of the season, playing the Mendelssohn Concerto for Violin, and Bloch's "Schelomo" 'Cello Rhapsody, not heard by this reviewer due to the unfavorable elements.

As grand finale to the season, there were Italian Opera Nights featuring Roberta Peters and Jan Peerce, with Antonini and the orchestra *en rapport*, to assure gala evenings. The Saturday night concert drew the largest single concert attendance (40,000) since Van Cliburn's appearance at Grant Park in 1958. Both artists were in top form. Miss Peters, a beauty, and an artist of first magnitude, had a tremendous success, as did Mr. Peerce. The artists and conductor were recalled innumerable times by the cheering crowd that surged as near the stage as the guards would allow at the end of both concerts.

DOSHA DEVRIES

## Stokowski Returns To Robin Hood Dell

■ The big news of the final fortnight of the Robin Hood Dell concerts was not only the first appearance there by Leopold Stokowski in 27 years, before an all-time record audience of 31,000, but the fact that all 21 programs—18 evenings and three morning children's concerts—were given on schedule. It was the first time in the Dell's 31 seasons that there had been not even two postponements. (That was the previous record, set in 1959, and both postponements came the last week of the season.)

■ Stokowski, in formal winter evening dress—white tie and tails—made a tall and impressive figure as he strode from the wings to tumultuous applause. And, as usual, he made news as well as music. After being disturbed first by an airplane, then by a freight train—and stopping the music three times—Stokowski walked off the stage with a shrug of despair on hearing a Diesel locomotive horn. This was during his playing of Debussy's "Clouds." For several minutes the audience waited in near-silence, probably fearing that he would not return if anyone talked. But Stoki did return, and after one more stop, the passing of the "Clouds" was completed—in 12 or 13 minutes instead of the usual 8 or 9. "We must be very patient with modern civilization," he told the crowd.

He had insisted on two scheduled rehearsals instead of one. Most effective were Shostakovich's Symphony No. 1 and a novelty here, Amirov's "Azerbaijan" Suite. Stokowski is said to be "considering" an offer by Dell President Frederic R. Mann to be musical director of the Dell next season. In any event, it is hoped he will conduct at least a week of concerts then.

■ Alfred Wallenstein conducted two concerts, one being the annual William Kapell Memorial honoring Mann's former protégé. Jerome Lowenthal, at one time a pupil of Kapell, was soloist in Prokofiev's Concerto No. 3 in C. He played it with a much less percussive touch than some previous interpreters of this work, for an altogether musical effect. William Schuman's "New England Triptych," though not one of his best works, proved a spirited and affecting setting of hymns that paired 20th-century harmonies and Revolutionary War flavor. Wallenstein also led Beethoven's Seventh with affection.

Also with Wallenstein conducting, Tossy Spivakovsky and Leonard Rose shone in solo concertos and the Brahms Double Concerto. They played artistically and with fine rapport. The respective solo vehicles were the Mendelssohn and the Saint-Saints 'Cello Concerto in A minor.

■ The name of Iturbi drew two big crowds, first with José as conductor-pianist in Liszt's Concerto in E flat, the Shostakovich Fifth Symphony being another feature. Next José conducted a Spanish program, with Amparo Iturbi as pianist in two numbers, and Shirley Verrett-Carter singing in Falla's "El Amor Brujo." A whole evening of Spanish music proved too much of one thing, even with four first performances at the Dell. American premieres were "Gallant Gypsy" by Rodriguez Pons and the "Marinada" Ballet Suite by Garces. Dell novelties were Iturbi's own "Seguidillas" and Albeniz's "Spanish Rhapsody," the latter with Amparo at the keyboard for this flashy work. All four of the above items sounded more or less alike in their distinctive Spanish rhythms and harmonies. Falla's music —"El Amor Brujo" and "Nights in the Gardens of Spain," won hands down.

The season concluded with another big crowd for a bangup operatic evening of arias and duets. Alfredo Antonini conducted, and the soloists were Robert Merrill, a Dell favorite, and two Dell debutantes — Mary Curtis-Verna, soprano, and Barry Morell, tenor. All sang beautifully. SAMUEL L. SINGER

## New England's Music Rich in Novelties

*Boston*

■ Musical life in late-summer New England consists in countless open-air series, which combine musical intake with ideal settings of mountain or meadow. At the top of the list, of course, is the Tanglewood series, which, for all its roiling crowds, heads them all in grandeur. Highlights of this year's programs include: the inspired evocation of Fauré's Requiem by Charles Munch and the Festival Chorus, and Ravel's Daphnis et Chloé Suite No. II, Munch's specialty, also with chorus.

There was Monteux's unforgettable direction of Beethoven's Ninth Symphony, as grand as the mountainscapes behind it, and the premiere of Meyerowitz's short opera "Port Town," given at the Berkshire Music Center Benefit. There was Copland's kinetic direction of the orchestra in his own First Symphony, Leon Fleisher in a thoughtful Beethoven Third Piano Concerto, and Jorge Bolet in a glistening version of Liszt's E-Flat Concerto. In a way, it was pianists' season, with Arrau, Janis, Graffman, Istomin, Lipkin, Frank, Bolet and Fleisher making large contributions. Violinists Laredo, Silverstein and Ricci were heard, and many a soloist in the big combined works.

Contemporary composers did not fare too badly—Dello Joio, Khrennikov, Piston, Copland, Kirchner, Dutilleux among them, although the proportion of present-day music to echoes of the past is everywhere discouragingly slight.

Perhaps more "contemporary" than all of these, Berlioz emerged full-colored in several works, with free-ranging rhythms and appealing melodies.

Indeed, the Festival closed with a beautiful performance of "The Damnation of Faust," that sprawling, unstageable opera that caused its maker so many trials. In this, soloists Eleanor Steber, John McCollum, Martial Singher, and David Laurent lent Dr. Munch their best, together with the excellent Festival Chorus, prepared by Hugh Ross, for a highmark in this conductor's championship of the fiery Frenchman.

■ Echoes of other series stay fresh in the memory—Serkin's Festival at Marlboro, Vt.; the Kneisel Chamber Music at Blue Hill, Maine; The Cummington School of the Arts Concerts; The Southern Vermont Art Center; Monteux's camp for professional conductors at Hancock, Maine, and the popular Castle Hill Series at Ipswich, north of Boston.

At Castle Hill, Newell Jenkins' Clarion concert of 17th and 18th century music was enjoyed. Another green echo in that lovely sunken garden was the recital of Ania Dorfmann, pianist. She, out of her tasteful musicianship, has achieved an objective kind of art that may have turned out merely pretty in lesser hands.

A high point came with Phyllis Curtin's appearance on the same list. Ranging from simple song to sophisticated aria, she showed a wealth of assets; pitch surely poised, disciplined rhythm, phrasing that rides the drift of the music, and a strong sense of style. She furthered her constant championship of American music with songs by Barber, Edwards and Pinkham.

■ In the Brandeis University Summer Series, new music was heralded by the LaSalle Quartet in a performance of Elliott Carter's Second (Pulitzer-prize-winning) Quartet. The piece is a seamless whole, except for way-station cadenzas for each of the instruments. Aside from these just-noticeable demarcations, the piece trails a worried theme through all the devices of serialism. The atonal idiom rather sidetracks rhetoric in favor of logical connections, and manages to sound lifeless, in spite of an athletic modernity.

Rare moments in chamber music grew from the combination of Robert Koff, violin, Madeleine Foley, 'cello (both of Brandeis' faculty), and Beveridge Webster, pianist (of Juilliard), who played Beethoven's "Kakadu" variations and Brahms' C Major Trio, Op. 87. Between these, Mr. Webster played an authoritative and richly imaginative performance of Beethoven's Sonata in C Minor, Op. 111, one of the best I have heard since Schnabel at his best.

ROBERT W. DUMM

*The* ARISTOCRATS OF SONG *singing at Friendship Gardens in Indiana, in a recent engagement.*

## Hollywood Bowl Revamps Its Program

■ This year marks the beginning of a new, progressive program design, in the "Symphonies under the Stars" at Hollywood Bowl, for George A. Kuyper has joined the cultural forces of Southern California in his double capacity of General Manager of the Los Angeles Philharmonic Orchestra and General Director of the Hollywood Bowl Association. His valuable participation has already scored numerous marks, chiefly in that he tries to concentrate on the basic principles prescribed for box-office success at the same time as he keeps one eye and ear carefully focused upon the cultural growth of the area as a whole. Thus, a slightly heavier program content came about, which, at first, met a certain resistance among the more casual Bowl visitors, but now has shown its worth in promoting Los Angeles to a loftier stature as a music center.

Pierre Monteux opened the season with two concerts of outstanding design. The touch of the purist was felt by orchestra as well as audience, causing a reawakening to an element which has long been missing in the area. Carlos Chavez was engaged to conduct two concerts of highly diversified music completely removed from standard fare, and William Steinberg directed nothing less than the Mahler Second Symphony. All of these ideas are considered huge strides forward in lifting Bowl contributions to the musical scene.

On the visual side, instead of fully staged opera or ballet, a restricted version of "Madama Butterfly" was conducted by Walter Hendl with Dorothy Kirsten in the lead. Small work areas were set aside at the right and the left of the orchestra with a minimum of movement aiding the dramatic flow of the work. Thus, all in attendance heard a magnificent performance undistorted by the sound problems resulting from constant movement, while those in the back missed very little action.

■ For a number of years, Gershwin Night at the Bowl has been a consistent sell-out. This season, André Previn was given the task of artistic leadership single-handedly—a mistake. While Previn is an accomplished pianist and a highly successful musician on the commercial level, his attempts to conduct the Los Angeles Philharmonic in the Concerto in F, while playing it at the same time, resulted in chaos musically, although it made quite an impression in a showman sense. Even "An American in Paris" seemed too much of a task for the young conductor, and the 20,000 visitors accorded him highly perfunctory applause.

Through the last part of August, Eugene Ormandy has been teaching precision to the orchestra, and attendance for the serious evenings is on a noticeable upswing. Conclusion of the regular season will highlight Verdi's "Requiem" under Ormandy, to be followed by the post-season concerts performed by Leonard Bernstein with the New York Philharmonic.

LOUIS ROLLER

*(Other National News, on page 9)*


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# Music for Christmas and the New Music Season

THE new music season and the not-too-distant holidays offer many opportunities for the use of new music. As a service to its readers, MUSICAL COURIER here presents a sampling of recent publications from a cross-section of publishing houses. While Christmas music predominates, there are many other issues that evidence the widespread scope of the works, both vocal and instrumental, now being offered to the public. These listings are in addition to the reviews of new music and books that appear periodically in these columns.

## ASSOCIATED MUSIC PUBLISHERS, INC.
### 1 West 47th St., New York 36, N. Y.

**CHAMBER MUSIC**

Cowell, Henry: Hymn and Fuguing Tune No. 12, three horns (score and parts).
Riegger, Wallingford: Variations for Violin and Viola (solo or in choirs).

**ORCHESTRA**

Adler, Samuel: Summer Stock (parts).
Cowell, Henry: Symphony No. 12 (study score).
Hovhaness, Alan: Concerto No. 1 for Orchestra—"Arevakal" (study score).
Kay, Ulysses: Serenade (study score).
Riegger, Wallingford: Symphony No. (IV) (study score).
Wilder, Alec: "Carl Sandburg Suite" (score and parts).

**CHORUS**

Cowell, Henry: "Sweet Was the Song the Virgin Sang" (SATB and piano or organ).
Etler, Alvin: "A Christmas Lullaby" (SATB a cappella).
Fetler, Paul: "Moonwork" (SATB a cappella).
Pinkham, Daniel: "Five Canzonets" (SA a cappella).
Raffman, Relly: "Shall I Compare Thee to a Summer's Day?" (SATB a cappella).
Satern, Leland: "Death is Done" (SATB a cappella)).

**SOLO VOICE**

Villa-Lobos, Heitor: Aria from "Bachianas Brasileiras" No. 5, arr. for voice and piano by Burle Marx.

**CLARINET**

Etler, Alvin: Sonata for B-flat Clarinet and Piano.

**FLUTE**

Heiden, Bernhard: Sonatina for Flute and Piano.

**PIANO**

Cowell, Henry: Piano Music (collection).

**RECORDER (ensemble)**

American Recorder Society Editions—Erich Katz, General Editor:
LeJeune, Claude: Three Chansons, arr. for three recorders by Joseph T. Olivain.
Schlick, Arnold: Five Pieces, arr. for three recorders by Erich Katz.

**TIMPANI**

Carter, Elliott: Recitative and Improvisation for Four Kettledrums (one player).

**VIOLONCELLO**

Cowell, Henry: "Hymn and Fuguing Tune" No. 9, 'cello and piano.
The following works, previously issued by other publishers, are now included in the AMP catalogue:
Carter, Elliott: Sonata for Violoncello and Piano.
Piston, Walter: Three Pieces for Flute, Clarinet, and Bassoon.
Riegger, Wallingford: Trio for Piano, Violin and 'Cello.

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**CONCERT BAND**

Weiss-Chopin: Chorale (Julius Weiss) and Prelude (No. 20, Chopin), arr. by C. Paul Herfurth.
McCarthy-Carroll: "I'm Always Chasing Rainbows," arr. by C. Paul Herfurth.
Domenico Savino: "March Symphonique," arr. by Robert Hawkins.

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Stravinsky: "Threni."
Gesualdo-Stravinsky: "Tres Sacrae Cantiones."

**FOR ORCHESTRA**

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"It Must Made the Good Lord Sad" from "Susannah."
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Richard Strauss: "Kramerspiegel," Op. 66.
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Floyd: "Pilgrimage."
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"Sancta et Immaculata Virginias."
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*(Continued from preceding page)*

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**CHRISTMAS CHORAL MUSIC**

Tate, Phyllis:
A Prince Is Born; Glad Christmas Comes (SA and piano).
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Gibbs, Alan: "Salutation Carol" (SATB).
Arnold, Malcolm: "Pilgrim Caravan, from "Song of Simeon" (hymn for SATB).
Pearson, William: "From Out of a Wood" ("The Cuckoo") (SSA).

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Vaughan Williams: Prelude, "The 49th Parallel" for small orchestra (arr. Douglas).

**STRING ORCHESTRA**

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HERMANN REUTTER, *composer and director of the State High School of Music in Stuttgart, Germany, returns to his home after attending the meeting of the International Congress of Composers, of which he is a member, at Stratford, Ontario.*

## Royalty Attends Concerts at Monaco

*Monte Carlo*

■ The summer concerts inaugurated last year at Monaco were repeated this year with increased success. Honored by the presence of Prince Rainier and Princess Grace, they were given in the historic courtyard of the Palace, splendidly illuminated.

The orchestra was organized on the plan of the great American symphonic groups, with members carefully chosen. Its players give all their time to this activity, under the direction of the titular baton head, Louis Frémaux, a young musician of rare talents. Invitations had also gone out to guest conductors and soloists of renown.

Kubelik conducted in exceptional fashion the Second Symphony of Brahms, after having accompanied the celebrated 'cellist Pierre Fournier in a moving interpretation of the Dvorak Concerto.

Lorin Maazel, the young American conductor, recealed his prodigious memory, power, and coloristic ability in a program of French music including works by Berlioz, Debussy and Ravel. Christian Ferras, one of the best French violinists, showed all his talents in the "Symphonie Espagnole" by Lalo.

A final program of high quality led by Louis Frémaux included the Chausson Symphony in B flat major, and the Schumann Piano Concerto played by Samson François with the romantic warmth and brio known the world over. It also brought to hearing Florent Schmitt's "Psaume 57" for soprano (the beautiful Jacqueline Brumaire of the Paris Opéra), chorus, organ and orchestra. Since there is no organ in the Palace, a transmission by radio was sent in of this part played on the grand organ of the Cathedral of Monaco, where the organist, Le Chamoine H. Carol, followed by television the smallest details of the performance.

This concert did great honor to M. Frémaux, who, because of his authority and sense of style, can already be numbered among the first conductors of France.

SUZANNE DEMARQUEZ

# REVIEW OF RECORDED MUSIC

Reviewed by James L. Boeringer, Arthur Cohn, G. A. Devlin, Peter Dickinson, Ralph I. Friedman, J. Albert Fracht, Russell Kerr, T. W. Thompson

## MONAURAL

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THE VIRTUOSO LISZT: **Gary Graffman,** pianist. RCA Victor LM2443, Monaural.

Those interested in flying fingers and explosives will find in Graffman's Liszt, a dynamic answer to their wish. Included in this brilliantly played program are the "Liebestraum" No. 3, "Consolation" No. 3, Paganini - Liszt Etudes, "Un Sospiro," Hungarian Rhapsody No. 11, "Il Penseroso." J. A. F.

### SCANDINAVIAN FOLK SONGS

SCANDINAVIAN FOLK SONGS: **Saga Sjoberg,** soprano, **Arne Dorumsgaard,** baritone. Orchestra conducted by **Robert Cornman.** Monitor MF-333, Monaural.

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### THREE RUSSIAN PIANISTS

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Lack of space will not permit us to wander as far as the range of these artists and their wares demand. These are leading Soviet artists and some of the best anywhere, and they are at their best in the above presentations. The record is a bargain. J. A. F.

### KHACHATURIAN'S PIANO CONCERTO

**Khachaturian:** CONCERTO FOR PIANO AND ORCHESTRA. PETER KATIN, piano, LONDON SYMPHONY ORCHESTRA, HUGO RIGNOLD, Cond. Everest, LPBR 6055.

It may be difficult to keep track of recordings of this popular favorite among contemporary works, but this particular version merits close attention. Mr. Rignold brings unusual sensitivity to his reading of a score that so many people know so well, its subtleties are often forgotten. Pianist Katin plays his part with a driving, incisive force—though not forsaking the broad lyricism throughout the concerto. The recorded sound tends, unfortunately, to be a bit fuzzy. However, this could be an excellent example of artistic fidelity's outweighing the less-than-perfect recorded fidelity. E. L. S.

## STEREO

### VIVALDI'S "SEASONS"

**Vivaldi:** "THE FOUR SEASONS." SOSIETA CORELLI, VITTORIO EMANUELE, Violin solo. RCA Victor LSC-2424, stereo.

More than the good aid effected by stereo, Societa Coreili brings to Vivaldi's creation a delightful sense of intimacy and warmth, that make this classic as refreshing as any "Season" may be when its turn in time comes to full bloom. This is a first on stereo, all counts included. J. A. F.

### POTPOURRI

**Grieg:** CONCERTO IN A-MINOR, OP. 16. **Liszt:** CONCERTO NO. 1 IN E-FLAT. **Artur Rubinstein,** pianist, **Alfred Wallenstein,** conductor, RCA VICTOR LSC-2429. Stereo. **Rachmaninoff:** "RHAPSODY ON A THEME OF PAGANINI, OP. 43." **Rubinstein,** pianist, **Fritz Reiner,** cond., Chicago Symphony ORCHESTRA. **Falla:** "NIGHTS IN THE GARDENS OF SPAIN." **Rubinstein,** pianist, **Enrique Jorda,** cond., San Francisco Symphony Orchestra. RCA Victor LSC-2430, stereo.

Most critics agreed (yours truly included) that Rubinstein led the way in meaning, depth and style when the above performances on RCA Victor records were first released. The added dimensions that stereo brings into effect leaves room for only one more comment and that is that they are now "better than the best." J. A. F.

**Strauss:** "ALSO SPRACH ZARATHUSTRA." **Fritz Reiner** conducting the CHICAGO SYMPHONY ORCHESTRA. RCA Victor LSC-1806, stereo.

"Better than the best" applies itself equally well with Reiner and his orchestra.

### MONTEUX CONTRASTS

**Tchaikovsky:** SYMPHONY NO. 4 IN F MINOR, OP. 36. BOSTON SYMPHONY ORCHESTRA, PIERRE MONTEUX, cond. RCA Victor LSC-2369, stereo.

Over the years I have listened to Pierre Monteux's recorded performances of music of all periods, conducting some six or seven orchestras on either side of the Atlantic, and I have yet to encounter an interpretation that was not fresh, alive, and musically satisfying. Thus the Tchaikovsky Fourth is revitalized by his insight, and the structural deficiencies are minimized by the thrust of his leadership. For me the highlight of this performance is the second movement, which Monteux conducts with the freedom of a vocalist who also has the good taste to stay a notch above sentimentalism. R. I. F.

**Haydn:** SYMPHONY NO. 94 IN G ("SURPRISE"), SYMPHONY NO. 101 IN D ("CLOCK"). VIENNA PHILHARMONIC ORCHESTRA, PIERRE MONTEUX, cond. RCA Victor LSC-2394, stereo.

Haydn's "Surprise" and "Clock" Symphonies are among the most popular of the two sets commissioned by Salomon, the London publisher and impresario. These performances by the Vienna Philharmonic, under Monteux, have refinement and polish, but they also reveal the warmth and humanity inherent in this music. One could say that these latter qualities are among those that make Haydn the logical symphonic predecessor to Beethoven the emotionalist. In any event, this record is another testimonial to the stylistic versatility of Pierre Monteux. The caliber of the sound complements the excellence of the music. R. I. F.

### FOR WIND ENSEMBLE

DIVERSE WINDS: **Persichetti,** SYMPHONY FOR BAND; **Grainger,** "HILL-SONG NO. 2"; **Hartley,** "CONCERTO FOR 23 WINDS"; **Khachaturian,** "ARMENIAN DANCES." THE EASTMAN WIND ENSEMBLE, FREDERICK FENNELL, cond. Mercury SR90221, stereo.

The Eastman Wind Ensemble is undoubtedly one of the finest recording bands in the business today, as well as the most prolific. A complete collection of their recordings would constitute a comprehensive selection of the best literature for concert band. The man responsible for the versatility and superlative quality of the group is their conductor, Frederick Fennell. With their good taste and dynamic musicianship they bring us another outstanding recording of original band works by four prominent contemporaries. The Hartley Concerto is the most arresting

# NEW RECORDINGS RECEIVED

A PROGRAM OF BACH ARIAS. Bach Aria Group, William H. Scheide, dir. Eileen Farrell, soprano, Jan Peerce, tenor, Carol Smith, alto, Norman Farrow, bass, Julius Baker, flute, Robert Bloom, oboe, Bernard Greenhouse 'cello, Paul Ulanowsky, piano, Maurice Wilk, violin. Decca DL 79408, stereo.

AN EILEEN FARRELL SONG RECITAL. Works by Schubert, Schumann, Debussy and Poulenc. With George Trovillo, pianist. Columbia ML 5484, monaural.

WALTON: "Belshazzar's Feast," Donald Bell, baritone, Philharmonia Chorus and Orchestra; and Partita for Orchestra, cond. by the composer. Angel S 35681, stereo.

SCHUMANN: Symphony No. 3 in E flat ("Rhenish"), and "Manfred" Overture. Carl Maria Giulini, cond.; the Philharmonia Orchestra. Angel S35753, stereo.

BEETHOVEN: Piano Concerto No. 1 in C major. Claudio Arrau, pianist, and the Philharmonia Orchestra, cond. by Alceo Galliera. Angel S35723, stereo.

DUPRE AT ST.-SULPICE, Vol. 4. BACH: Six Schuebler Chorales, Fantasias in C Minor and G Major. Marcel Dupre. Mercury SR90230, stereo.

A PROGRAM OF RUSSIAN SONG. Jaroff Women's Chorus, Serge Jaroff, cond. Decca DL 10019. monaural.

BEETHOVEN: Symphonies Nos. 1 and 8. the first by Bavarian Radio Symphony Orchestra, the second by the Berlin Philharmonic, Eugen Jochum, cond. Deutsche Grammaphon Gesellschaft DGS 712025, stereo. (Distr. by Decca in U. S.)

J.S. BACH: Concerto in F Major ("Italian"), Partitas 1 (E flat Major) and 2 (G minor). Glenn Gould, pianist. Columbia ML 5472, monaural.

RACHMANINOFF: Symphony No. 2. Los Angeles Philharmonic Orchestra, cond. by Alfred Wallenstein. Capitol SP 8386, stereo.

WAGNER: "Die Meistersinger" Overture. "Flying Dutchman" Overture, Prelude and "Good Friday Spell" from "Parsifal." The Columbia Symphony Orchestra, Bruno Walter cond. Columbia ML 5482, monaural.

PROKOFIEV: Symphony No. 5. The Cleveland Orchestra, George Szell, cond. Epic. LC 3688, monaural.

SONG WITHOUT END: Jorge Bolet playing the music of Franz Liszt. Piano Concerto No. 1. "Hungarian Fantasia." "Mephisto Waltz." Jorge Bolet, piano. Robert Irving, cond. the Symphony of the Air. Everest LPBR 6062. Monaural.

CARMEN DRAGON CONDUCTS AMERICANA. "Dixie"; "Stars and Stripes Forever"; "Aura Lee"; "On the Trail" (Grofe); "Battle Hymn of the Republic"; "Pavanne" (Gould). The Capitol Symphony Orchestra, Carmen Dragon, cond. Capitol SP8523. Stereo.

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and immediately appealing of the four, but the Persichetti may endure repeated hearings more readily. The Grainger and the Khachaturian are lesser works, but worth playing and hearing. R. I. F.

## DUPRE ORGAN SERIES

DUPRÉ AT SAINT-SULPICE. VOLUME 2: THE MUSIC OF MARCEL DUPRÉ; VOLUME 3: **Franck.** Mercury SR 90228 and SR 90229, stereo.

Stereo seems as "at home" in Saint-Sulpice as does master-organist Marcel Dupré at the manuals of the great gallery organ of the Paris church. Mercury's engineers are to be congratulated for their expert handling of the problems posed by the physical dimensions of Saint-Sulpice and the vagaries of good organ reproduction. M. Dupré plays his own "Variations sur un Noël," "Laments," "Carillon," Final in G Major, and "Cortège et Litanie." Equally impressive performances of César Franck's "Grand Pièce Symphonique," "Fantaisie en La Majeur," and "Pastorale" are given in Volume 3 of the series. A "must" for organ connoisseurs, these records should also prove of interest to general music-lovers. E. L. S.

## SONOROUS STRAUSS AND WAGNER

**Richard Strauss:** DON JUAN; **Wagner:** SIEGFRIED IDYLL. PHILHARMONIA ORCHESTRA, ALCEO GALLIERA, cond. Angel S 35784, stereo.

Although the lush sound of this record demands the adjective "gorgeous," Galliera projects a somewhat leisurely and calm concept of two of the boldest and most impassioned examples of German orchestral fare. While one enjoys fresh interpretations of war-horses, it is rather another matter when they stray from the matter at hand. Nevertheless, from the standpoint of "sound" alone, there is a great deal to be said for this recording. There is truly remarkable fidelity to the real sound of each instrument. E. L. S.

## KUBELIK'S "PASTORALE"

**Beethoven:** SYMPHONY NO. 6 in F MAJOR (THE "PASTORALE"), RAFAEL KUBELIK, cond., THE ROYAL PHILHARMONIC ORCHESTRA. CAPITOL SG 7213, stereo.

Consummate mastery is revealed in Kubelik's superb rendition of the "Pastorale," a reading that discloses deep insights into a Beethoven that can be as gently humorous as he is profound, as compassionate as he is bitter, as tender as he is ferocious. The hilly countryside around Kahlenberg and Leopoldsberg, the *Gemütlichkeit* of Grinzing taverns, and—above all—a deep love for humanity are all evoked with perfection in a recording that is musically exciting and well engineered. E. L. S.

## MAHLER'S FOURTH BY KLETZKI

**Mahler:** SYMPHONY NO. 4 in G MAJOR, PAUL KLETZKI, cond., THE PHILHARMONIA ORCHESTRA, EMMY LOOSE, soprano. Angel S-35570, stereo.

This is a record that gets better with each movement. The opening section of the first movement—with its almost Haydnesque charm — becomes rather plodding under Mr. Kletzki's baton The second movement inspires more interest, its varied moods carefully conceived. In the third movement, the performance reflects the music's character with mirrorlike faithfulness. Thus one is well prepared for the fourth movement, which is not disappointing. Emmy Loose's lyric soprano is not the Staatsoper's finest, nor is it always completely true to pitch. But it is well suited to project the childlike innocence of the lyric description of "heavenly joys," and the total effect is very pleasing. E. L. S.

## SZIGETI PLAYS BRAHMS CONCERTO

**Brahms:** CONCERTO IN D MAJOR FOR VIOLIN AND ORCHESTRA, OPUS 77. JOSEPH SZIGETI. THE LONDON SYMPHONY ORCHESTRA, HERBERT MENGES, cond. Mercury SR 90225, Stereo.

Szigeti's violinistic skill has always been, first and foremost, a medium for musical expression. This Brahms Concerto recording is great music-making, rich in texture, nuance, and expressive phrase. His technique is—as all technique should be—obscured by the music. How many of our younger violinists have the patience, the understanding, and the musical confidence to play the Adagio in his sustained and philosophical manner? The collaboration of Herbert Menges and the London Symphony is marked by great respect for the artist and the realization that his way is the best way. Mercury's engineers have likewise placed their skills at the service of the music and musicians in a recording that is clean, balanced and honest. R. I. F.

## PURCELL'S VOCAL MUSIC

**Purcell:** SONGS FROM "THE TEMPEST," TRUMPET SONATA, THREE PIECES FROM "THE VIRTUOUS WIFE," "DIOCLESIAN"—WHAT SHALL I DO?, CHACONY IN G MINOR. JENNIFER VYVYAN, soprano; WILLIAM HERBERT, tenor; HERVEY ALAN, bass; DENNIS EGAN, trumpet. PHILOMUSICA OF LONDON, ANTHONY LEWIS, cond. London, L'Oiseau-Lyre, SOL 60002, Stereo.

Purcell was one of those rare, prolific geniuses, and his brief life-span of 36 years sufficed to produce an enormous quantity of vocal and instrumental music in practically every form of his time. This attractive issue of **London's L'Oiseau-Lyre** series contains a generous sampling of instrumental and vocal music written for spoken dramas, and two important purely instrumental works (the Trumpet Sonata, and the great Chacony in G). The selections are all performed with skill and understanding, and the instrumental playing is especially beautiful. The recording matches the finesse of the performances. R. I. F.

## JANIS AND RACHMANINOFF

**Rachmaninoff:** CONCERTO NO. 2, in C-MINOR. **Byron Janis,** pianist, **Antal Dorati,** cond., MINNEAPOLIS SYMPHONY ORCHESTRA. Mercury SR-90260, stereo.

An auspicious debut for this young American artist with Mercury Records. It places him in the front row with the younger group that is making room for itself. Don't buy until you have heard Rubinstein, and even though the sound is not in the running, that other great recording by Rachmaninoff, himself. J. A. F.


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## CONDUCTORS

**Siegfried Landau** has been named musical director of the Chattanooga (Tenn.) Opera Ass'n. for the season 1960-61, and will present two works this season; he also conducts the Brooklyn Philharmonia Orchestra. . . .


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Members of the Boston Symphony performed for the first time in the concert series at Castle Hill, Ipswich, Mass., with **Eric Simon** conducting, on Aug. 19 and 20; the programs included Jacques Ibert's Concerto for 'Cello and Wind Instruments, with Richard Kapuscinsky as soloist (marking the composer's 70th birthday) and the U. S. premiere of Hans Gal's Divertimento for Wind Instruments . . . **Jose Serebrier,** who was apprentice conductor under **Anton Dorati** of the Minneapolis Symphony for the last two years, is the new conductor of the Utica Civic Symphony Orchestra . . . **Richard Marcus** has been appointed music director and conductor of the Royal Winnipeg Ballet of Canada, following three years' activity as conductor of the Easton (Pa.) Symphony. . . .

The tenth anniversary is being marked by the Worcester (Mass.) Industrial Series given by the Worcester Orchestra, **Harry Levenson** conductor . . . **Dr. Richard Lert,** conductor of the Pasadena Symphony and **Haig Yaghian,** assistant conductor of the Cincinnati Symphony, headed a course in orchestral techniques given by the American Symphony Orchestra League at Orkney Springs, Va., Aug. 6 to 20 . . . **Louis Lane,** conductor of the Cleveland Summer Orchestra and associate conductor of the Cleveland Orchestra, made his first Canadian appearance at the Vancouver Festival on July 27. . . .

**Joseph Levine,** music director and conductor of the Omaha Symphony Orchestra, was presented with a gold key to that city by Mayor John Rosenblatt (in recognition of his article, "Omaha, I Love You," July 30, in the **Saturday Evening Post**) during a Pop Concert of that orchestra at the Peony Park Royal Grove and a special breakfast was tendered him by the local Chamber of Commerce. . . .

**Renato Cellini,** artistic director of the New Orleans Opera, led the opening night's performance of Gounod's "Faust" by the National Opera Company of Mexico City, July 19. . . .

## COMPOSERS

**Leonard Bernstein** is planning an opera about a 17th century Russian ghetto and a concerto, the nature of which has not been revealed . . . **Peter Mennin's** Concertato for Orchestra and his Symphony No. 6 were performed at the Aspen Music Festival in Colorado on Aug. 14 . . . Soviet pianist **Vladimir Ashkenazy** and American composer-pianist **Karol Fahnestock** appeared jointly on a musical program from Radio Moscow on Aug. 10; the latter played some of his works for piano in his portion, which was taped in the U. S. The National Ass'n. for the Advancement of Native American Composers and Musicians held a two-day conference at the University of Dayton on Aug. 7 and heard a talk by Mr. Fahnestock, director. . . .


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Chicago Musical College of Roosevelt University
430 S. Michigan Ave., Chicago, Ill. SU 7-1510

**GLAD ROBINSON YOUSE**
*Composer-Author*
AFFILIATIONS: ASCAP, National League of American Pen Women, National Federation of Music Clubs. The Composers-Authors Guild.
532 E. 12th St. Baxter Springs, Kansas


**Henry Cowell** has written a "Concerto Brevis" for accordion and orchestra, on a commission from the American Accordionists' Ass'n. . . . "Golden Child," a Christmas opera by **Paul Engle** (text) and **Philip Bezanson** (music) will have its TV premiere on the NBC-TV Network's "Hallmark Hall of Fame" on Dec. 16 (8:30-10 p.m. EST) . . . **Charles Haubiel's** "Echi Classici," a string quartet in C minor, was premiered by the Feld String Quartet at San Jose (Calif.) on July 5, during the sixth annual Festival of Arts series by San Jose State College. . . .

**Ernst Krenek** marked his 60th birthday anniversary on Aug. 23. His latest orchestral work, "A Question of Time," will be premiered by the Hamburg Radio, and his "Medea" will be given over the Cologne radio on Sept. 29 with Blanche Thebom as soloist; he recently left for Europe to conduct concerts and lecture, and later will present his music in South America. . . .

American composer **Peter Jona Korn** recently signed an exclusive contract with the German publishing house of N. Simrock. Works to be published include "Variations on a Tune from the Beggar's Opera," a Louisville Orchestra commission; "Symphony No. 3," which was premiered in 1957 by the Los Angeles Philharmonic under Eduard van Beinum, and 18 other orchestral and chamber works. . . .

Francois D'Albert, concert violinist, gave the premiere performances of two works by contemporary composers in his recent recital at the Wisconsin State College, Whitewater, on July 14. The Sonatina by the Swiss-born Pierre Wissmer, and the Sonata by the Canadian composer, Robert Fleming, received a very warm reception. Other works by Bartok, Hubay, Lisznyay-Szabo, and D'Albert himself also elicited a most enthusiastic response from the audience. Alvena Reckzeh was the pianist.

The widow of **Eric Coates,** British composer, who died in 1957, has presented the autograph of his orchestral score, "The Saxo-Rhapsody," to the Library of Congress . . . **Leonid Hambro,** staff pianist for the N. Y. Philharmonic and radio station WQXR, composed and played the background music for "The Robert Herridge Theatre" production of "The Antic World of Irving Harmon" on WCBS-TV, Aug. 11. . . .


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# The *International* Scene

*Cameraphoto*

*Tableau from Act III of Verdi's "Otello" as staged by* DR. HERBERT GRAF *in the Courtyard of the Doge's Palace in Venice, with a cast including* MARIO DEL MONACO, MARCELLA POBBE *and* TITO GOBBI.

## Florence Festival Impressed By "The Play of Daniel"

■ The 23rd Maggio Musicale closed with a striking event not announced on the advance posters—the 12th Century "Play of Daniel" by Noah Greenberg's American Pro Musica Antiqua. This group — unknown here — provided the purest musical delight offered by the festival. Visitors from the United States confirmed the fact that this work had rarely made as impressive an effect when given in American churches as it did here in the wonderful Santa Trinità. The group also gave two concerts of early vocal and instrumental music in the Strozzi Palace, and as a gesture of courtesy to the city sang at the tomb of Lorenzo the Magnificent in the "Michelangelo Chapel" of the Medici. They presented a short "omaggio," sung by four exquisite male voices, as a tribute to the memory of the great Florentine protector of Art.

■ Owing to some financial stringencies and the fact that the Teatro Comunale is still undergoing alterations, the operatic offerings of the Festival were rather modest. It opened with Cherubini's "Elisa," exhumed in honor of the 200th anniversary of the composer's birth in Florence. Not much interest could be awakened in this work, which proved rather a bore to the general audience.

On the other hand, the revival of the first extant Italian opera, "Euridice," by Peri and Caccini, composed in 1600, profited by a most elaborate (and much too expensive) mise-en-scène in the Boboli Gardens. The ancient work sounded thin in this huge open-air frame. Bruno Rigacci, young Italian conductor, made the best of his assignment, leading a Florentine group of old instruments and young and not too well-known singers, happy to be offered a decorous occasion to show off their talent.

Other operas listed on the programs included "Fidelio," under the highly esteemed Alexander Krannhals baton, with Inge Borkh, Gustav Neidlinger and Ernst Kozub among the principals —all singing in German and evoking great enthusiasm. There was also a German version of Janacek's "Jenufa," presented under Arthur Apelt, a much acclaimed event; of late the works of the latter composer have been greeted warmly by the Italian public.

Among older and more popular works, Rossini's "L'Italiana in Algeri," not heard for quite a while on the Florentine stages, achieved a clamorous success under the conductor Franco Capuana, in spite of its poor libretto.

Three one-act operas by composers of the younger Italian generation, included "La Danza di Salome" by Roberto Lupi, "Il Mantello" by Lucien Chailly and "Une Notte in Paradiso" by Valentino Bucchi—all of them handling the problem of death in various ways, which had a moderately good reception. A really sensational success was won by the ballet "Orfeo" by Paul Béjart and his French dancers. The latter was a production of fantastically high technical level, so that one, in watching the stage, hardly had time to note the absurdity of the accompanying "concrete" music.

No appearances by internationally famous singers or conductors had been scheduled. As for the concerts, that of Isaac Stern created the usual sensation, and the evening by Alexander Brailowsky was a good "second." The Quartetto di Milano devoted its program to works by contemporary Italians, a Quartet by Riccardo Malipiero being most appreciated. Cordial welcome was given the Chamber Groups of the Florentine Orchestra, which—if they are maintained—will fill a long-felt gap in the city's musical life.

GISELLA SELDEN-GOTH

## Spoleto Audience Hears Henze Opera

■ The public at the Spoleto Festival was huge this year; if not quite as smart-looking as in the last two years, it seemed more interested in the programs themselves. A feature was the first performance in Italy of Hans Werner Henze's new opera, "The Prince of Homburg," by the Hamburg State Opera company.

The composer, a German, makes his home in Italy. The very "Prussian" book, derived from a drama by the great dramatist Kleist, hardly appealed to those living in a Southern country such as this. Nor could the music win many adherents there; it is influenced by the school of Schönberg and Webern, atonal in style and contrapuntally ingenious, though not showing the latest devices of the abstract and concrete composers.

So many events took place on one day that this reviewer had to miss the performances of the Lorca drama "Yerma" given by the Teatro Eslava of Madrid and those of several one-act American plays.

The festival caters to many kinds of audiences. Great success is usually accorded to the dance productions, and this time especially to the artists of the new American ballets.

Another feature this year was hour-long chamber music concerts given at noon with an informal atmosphere in a smaller theatre in Spoleto. Neither the music to be performed nor the artistic personnel appearing was announced in advance. The enthusiasm was particularly great after the final concert when Schippers was heard as pianist in works by Schubert for four hands, performed by him with the assistance of another young American artist, and in a Piano Quartet of Brahms assisted by the remarkable Roman String Trio.

The same musician conducted the brilliant finale of the festival, a production of Cherubini's Missa Solennelle in D minor. Although the open-air setting of the Piazza before the Cathedral was not ideal for the more subdued portions of this work (especially as the shining amplification system from America did not work well), the experience was nevertheless a stirring one. One will not soon forget the impression made by the throngs in the beautifully lighted plaza, including many thousands of citizens from the town standing on the edges.

The final ovation was directed to Menotti himself, who after many recalls for the artists appeared for a moment on the balcony of his palatial residence situated on the square.

GISELLA SELDEN-GOTH

## Vienna's 10th Festival Includes Berg's "Lulu"

■ The Vienna Festival, in its tenth year, as previously reported, opened with Bruno Walter conducting a superb program of Mahler and Schubert. The Society of the Friends of Music upheld the lion's share in the festival, which was for the first time managed by Dr. Egon Hilbert. The Konzerthaus Gesellschaft presented some modern works, and there were two opera premieres.

Klemperer, conducting the Philharmonia Orchestra from London, led a Beethoven cycle including the Sixth,

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Seventh and Eighth Symphonies and the Violin Concerto, played by Henryk Szeryng — the conductor's interpretations being of rare beauty and classical feeling. Heinz Wallberg and Carlo Maria Giulini led the same orchestra with brilliant technical effect. Wallberg was heard in the Schönberg "Verklärte Nacht," and the "Kindertotenlieder" by Mahler under his baton had a reading of fine intultive quality by Marga Hoeffgen. Giulini scored best with Strauss' "Four Last Songs," with Elisabeth Schwarzkopf as the fine soloist, and the Brahms Violin Concerto played by the noted Wolfgang Schneiderhan.

The Czech Philharmonic Orchestra from Prague gave two concerts, of which I heard the second, conducted by Karel Senja. The ensemble played with much color in a rather superficial Serenade for strings by Josef Suk and Mahler's Fifth Symphony, the latter less effective than his Third and Fourth. Franz Konwitschny, considered the "king of music" today in Eastern Germany, who last year conducted the Dresden State Orchestra, this time led the Leipzig Gewandhaus Orchestra in romantic and classical music, with Wilhelm Backhaus as an unrivalled soloist in Beethoven's Fifth Piano Concerto and in Brahms' Second. The orchestra, despite its notable tradition and evident good training, sounds rather academic in Konwitschny's hands, though it plays with great concentration and scored particularly in the Bruckner B major Symphony.

The Zurich Philharmonic Orchestra, under its conductor Fritz Rieger, presented a rather more modest volume in works of Bach, Bruckner, Mahler, Schubert and Schumann. Fischer-Dieskau won laurels with his reading of Mahler's "Lieder eines fahrenden Gesellen." A most interesting exhibition was devoted to this composer, and in addition to the above-mentioned concerts he was honored with hearings of his Fourth and Fifth Symphonies.

Joseph Keilberth led an ensemble of 450 in the Symphony No. 8 by this master; it had the greatest success, but one felt that the extensive use of choruses and full orchestra contrasts with the lack of musical substance in this work. Jascha Horenstein left a more lasting impression in conducting the Vienna Symphony in Mahler's Ninth Symphony. The same success attended the Mahler Festival of the Vienna State Opera under von Karajan, who performed beautifully "The Song of the Earth."

■ Alban Berg's unfinished opera "Lulu" was done in the Konzerthaus in concert form. Using the dodecaphonic system in a way often characterized by genius, the composer succeeds well in depicting this depraved and enigmatic character of the Wedekind plays. The vocal part is subtly done and the orchestral score contains an enormous tension and power of conviction. I think that this opera in later times will gain as much fame as "Wozzeck" has today. Bruno Maderna, a specialist in modern music, conducted the performance. Evelyn Lear, a guest from New York, sang the part of Lulu in a way to give great pleasure. Local critics have urged that she be engaged for the role when the State Opera mounts the work in 1961-62.

The Vienna State Opera offered two new productions, Wagner's "Twilight of the Gods," staged and conducted by von Karajan, and Giordano's "Andrea Chenier." In the Wagner work the style of staging follows modern dictates of taste but does not accord with the experiments made recently in Bayreuth. Preetorius, the designer, provided settings that were really satisfying, and Karajan's achievement as producer was admirable. Birgit Nilsson's Brünnhilde was sensational—her voice triumphing gloriously over all the *tutti* of the orchestra. Wolfgang Windgassen as Siegfried was less effective, though his intelligence and artistic capacity helped him over some rough spots. Among the other excellent performers were Gre Brouwentijn, Wilma Lipp, Rössel-Majdan, Gottlob Frick, Hermann Uhde and others—all of whom gave us a performance that could hardly be equalled for conviction outside Bayreuth. "Chenier" was hampered by rather colorless staging by Paul Hager. Renata Tebaldi as Madeleine was, of course, superb. Franco Corelli in the title role has sung this part with enormous success, and Ettore Bastianini met with the greatest applause as Gerard. The Vienna Philharmonic Orchestra, led by Lovro von Matacic, also played beautifully.

The Volksoper contributed the Honegger-Claudel opera-oratorio "Jeanne au Bûcher," performed before the Jesuit Church, a most inspiring background. Josef Gielen's staging abounded in color and movement. Aglaja Schmid was a true and impressive Jeanne. Besides other soloists heard, the chorus of the Volksoper, assisted by the Vienna Kammerchor, under the gifted young conductor Miltiades Caridis, scored strongly. This work undoubtedly contributed to the unchallenged success of the Festival.

GERHARD BRUNNER

## Holland Festival Presents Badings and Britten Operas

*Amsterdam*

■ The Holland Festival this year programmed more contemporary music than usual. This included the world premiere of "Martin Korda D. P." opera by the Dutch composer Henk Badings, and the premiere for the Continent of Benjamin Britten's new opera, "A Midsummer Night's Dream."

The Netherlands Opera gave the Badings work as a festival opener on June 15. Badings himself devised the story and the libretto was written by Albert van Eyk. A novelty occurs in this opera about displaced persons in the beginning of Act III, when the orchestra is silent and the singers are accompanied by electronic music recorded on tape. This dramatic climax in the score—which represents a hallucination of Korda's—shows great technical ability and a sense of fantasy in the sound medium.

The first act of the work is by far the best. It contains a fine overture, several inventive arias, duets and especially good choruses. The perform-

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FRANZ VROONS, PAOLO GORIN *and* GUUS HOEKMAN *in a scene from "Martin Korda D. P.," opera by* HENK BADINGS.

ance was of a high quality, especially notable being Frans Vroons as Korda, Erna Spoorenberg as Wanda, and Guus Hoekman as Josef. Excellent singing and acting were also provided by Cornelis Schell (Alexis), Paolo Gorin (Stefan), Caspar Broecheler (Leader of the Rebels), Frances de Bossy as Korda's mother and Marilyn Tyler as his sister. Warm praise was deserved by Willem van Otterloo, the conductor, who interpreted Badings' difficult score with ability and musical intelligence. The orchestra and chorus were praiseworthy. The production and sets of Wolf Dieter Ludwig and Wim Vasseur showed a simple symbolic style.

The Netherlands Opera also gave a fine interpretation of Janacek's "Jenufa," with new scenery. This was under the able baton of the Czech conductor Jaroslav Krombholc and with Hanus Thein, one of the pioneers of the Prague National Theatre, as stage manager. The designer of the sets Josef Svoboda cooperated in giving this peasant drama a simplified and more sober appearance. The whole second act had an unforgetable beauty, because of the grand interpretations of Annie Delorie as the Sexton's Widow and of Gre Brouwentijn as Jenufa. The two Czech guest tenors were Jaroslav Kachel as Iaca, who showed a beautiful voice, and Ivo Zidek as Steva, both singing in Dutch—a remarkable achievement. The smaller parts were excellently interpreted; at the end there were twelve curtain calls, with flowers tossed onto the stage.

The Bavarian State Opera gave performances of Richard Strauss' "Capriccio" and Berg's "Wozzeck." Lisa Della Casa was the Countess in the former work, delightful in her singing and acting. The musician Flamand was portrayed by Richard Holm and Hermann Prey was the poet Oliver. Erika Koeth and Lorenz Fehenberger scored as the Italian couple. The smaller roles were also well done, and there was excellent stage management by Rudolf Hartmann and conducting by Karl Boehm. "Wozzeck," with Ferenc Fricsay as the conductor and with sets by Helmut Juergens was a gripping production, with Albrecht Peter as an excellent Wozzeck.

■ The Continental premiere of Britten's "Midsummer Night's Dream" was given in the Amsterdam Stadeschouwburg on June 11. The libretto by Britten and Peter Pears is after Shakespeare. The dramatic climax is reached in the two quartet scenes between the pairs of lovers (Lysander-Hermia and Demetrius-Helena), sung respectively by George Marana and Marjorie Thomas, Thomas Helmsley and Joan Carlyle. The ensembles of the rustics form the pivot of the buffo element, and were musically well portrayed. The soloists and ensemble were of first order. Jennifer Vyvyan, dramatic coloratura, sang Titania's role admirably. The counter-tenor Alfred Deller was satisfactory, if not inspired, as Oberon. Forbes Robinson as Bottom and Peter Pears as Flute were superb. Nicholas Chagrin, 14, did the spoken and danced role of Puck charmingly. John Cranko provided the excellent stage management. John Piper produced tasteful costumes and scenery. Britten himself conducted the orchestra of 23 players and was warmly greeted on his entrance and had an ovation after the performance.

Space does not permit extensive comment on the festival concert given by the Rotterdam Philharmonic, under Eduard Flipse, and with Cor de Groot, Dutch pianist, as soloist in Janacek's "Capriccio" for piano, left hand. The Seventh Symphony by Laszlo Lajtha and "Musica Iniziale" by the Dutch composer Léon Orthel were novelties.

Verdi's "Quattro Pezzi Sacri" were sung in the Amsterdam Concertgebouw with Carlo Maria Giulini as conductor. At the end the audience burst into "bravos." Among chamber music events, I Musici scored in 17th and 18th century works. The Dutch Chamber Choir, under Felix de Nobel, presented the "Requiem" by Vittoria, three madrigals by Monteverdi and the premiere of "Ciel, Air et Vente," by the Dutch contemporary composer Rudolf Escher. The Juilliard String Quartet made a very strong impression in Alban Berg's "Lyric Suite."

■ Mahler's centenary was marked on July 17 when the Concertgebouw under Rafael Kubelik played the Adagio from the Tenth Symphony, and Hermann Schey sang an inspired interpretation of "Kindrtotenlieder." The Residentie Orchestra under Paul Kletzki presented "Lied von der Erde" with Kerstin Meyer and Richard Lewis as fine soloists. Bernard Haitink presented a performance of the Fifth Symphony with the Radio Philharmonic Orchestra. On July 7 the Concertgebouw Orchestra gave Mahler's Fourth Symphony in an Amsterdam concert, under Erich Leinsdorf, with Maria Stader as soloist in this work and in three lieder by the composer. The finale of the Mahler celebration came when Kubelik led the Second Symphony with the Concertgebouw, and with Stader, Nan Merriman, the American alto, and magnificently singing choirs.

LENY NOSKE-FRIEDLAENDER

## New Britten Score At Aix-en-Provence

■ The Aix-en-Provence Festival had the honor of presenting the world premiere of Benjamin Britten's new re-working of Purcell's masterpiece, "Dido and Aeneas." This magnificent score, which concentrates all the effects of a grand tragedy in such a small space, which is so artful in its contrasts, and above all, which contains the poignantly beautiful arias of Dido, produced a most moving effect on an audience drawn from the whole Côte d'Azur. The singing and the staging (by Crochot) were worthy of the work. Teresa Berganza brought to the role of Dido her powerful and moving voice, and Gerard Souzay displayed the exceptional beauty of his voice in the short part of Aeneas. Hanny Steffek (Belinda) and Jane Berbié (the Magician) were also excellent. On the podium Pierre Dervaux gave his best efforts to Britten's interesting and faithful orchestration, but he held down the power of his strings too much. The ground bass was not sufficiently audible (the performance was in the open air) and the dissonances lost some of their beauty. The costumes and sets of Suzanne Lalique were ravishing. The perspectives of a forest filled with shadows and echoes, and the port of Carthage, were astonishingly realized on such a small stage.

This performance was preceded by a Serenade of Vivaldi, "Senna Festeggiante," well-sung by Giorgio Tadeo in


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a lovely setting of grottos and cascades by François Ganneau.

The second important presentation was that of "Le Médecin Malgré Lui" by Gounod. This clever and elegant score, written in 1858, is an excellent example of its period. The melodies are facile, the ensembles subtle, and the orchestration filled with fine details. As to the interpretation, it brought together an exceptional troupe of singing actors: Luigi Alva of the Scala of Milan, Denise and Jean Christophe Benoit, and particularly Marcello Cortis as Sganarelle, all of whom followed to perfection the staging of Jean Mayer of the Comédie-Française and the conducting of Serge Baudo at the head of the orchestra of the Société des Concerts. The splendid sets and costumes of François Ganneau were warmly applauded. As a curtain-raiser we heard again "La Voix Humaine," by Francis Poulenc, text and sets by Jean Cocteau. Never were the hearts of the audience so moved by the sad music of Francis Poulenc so well interpreted by Georges Prêtre, or by the great beauty and remarkable art of Denise Duval of the Opéra de Paris.

■ The theatrical part of the festival was completed by two Mozart revivals, the better of which was a "Nozze di Figaro," conducted with vivacity and flexibility by Michael Gielen and sung by Stich-Randall, Steffek, Berganza, Panerai, and the Spanish tenor Antonio Campo. "Don Giovanni" was less effective under the rather weak baton of Alberto Erede, and with Gabriel Bacquier in the title role. At the Opéra the latter is a fine Escamillo or a sinister Scarpia, being both a fine singer and an excellent actor, but he lacks the elegance of the grand seigneur which Don Giovanni should be.

Two fine concerts must also be mentioned. The Société des Concerts gave a "Messiah," conducted by Dervaux with Stitch-Randall, Fisher, Alva and Vessières as soloists, and the chorus prepared by E. Brasseur of the Conservatoire de Paris. The Chamber Orchestra of Versailles, which usually specializes in ancient music, gave first hearings of works of some of the recent Prix de Rome winners: Maillard, Alain Weber, and Charles Chaynes. Solo recitals featured Rubinstein and Gerard Souzay.

■ Finally, there was an original gala offered by the presidents of Shell Française, and the Shell Refinery at L'Etang de Berre. It involved the first hearing of a cantata by Peretti to music by Georges Delerue, entitled "Lumières sur le Monde," and performed by the chorus, soloists, and orchestra of the Paris Opéra, stereophonically recorded. The music of Delerue, very colorful, features weird orchestral combinations and without using any extra-musical means, evokes the sounds of a fantastic universe of machines. The success of the gala was greatly admired, and worthy of the great industrial company which wished to unite music to its technical successes.

■ In accord with its usual policy, the Strasbourg Festival gave an important concert of contemporary works played by the Radio-Strasbourg Orchestra under the authoritative but flexible direction of Charles Brück. There were two particularly interesting first performances.

The first was "Variations for Orchestra," by Luigi Dallapiccola. In its original form it was written in America in 1952 and consisted of two piano pieces, inspired by the composer's daughter. It was orchestrated in 1954 for the Louisville orchestra. These pieces are based on a twelve-tone series, of which the first four tones spell the name "Bach." The form emerges little by little with many rhythmic variations and remarkable contrapuntal effects. The work was warmly applauded.

*Scene from "Dido and Aeneas" at the Aix-en-Provence Festival, with* TERESA BERGANZA *and* GÉRARD SOUZAY. *Photo by Serge Lido*

The second premiere was the "Hieronymus Bosch Symphony," by Serge Nigg. Its three sections are inspired by the famous triptych by that painter in Madrid, "The Garden of Earthly Delights." But this symphony is much more than a descriptive work; it is a symphonic meditation which seeks to translate into music the dramatic atmosphere of the painting, whether it be the curse of those who have neglected the divine teaching for earthly pleasures, the frantic bacchanale leading to the Fall, or the reflections of the wise man in the central panel. The themes are exploited with a great orchestral richness, but the composer has not been able to avoid a certain sense of repetition in the violence which surrounds the central tableau. At the same concert Francis Poulenc and Jacques Février were acclaimed for their perfect interpretation of Poulenc's two piano Concerto.

A new organization of the University of Strasbourg, the Collegium Musicum, gave the premiere of a Symphony for Strings by George Migot. It was written at the death bed of his mother, and is saturated by a sensitive poignancy. A theme in long notes runs through all six movements, whose strong and sinuous lines are woven together in a rich polyphony.

Other splendid evenings included a fine performance of the ballet "Divertimento," by Jean Rivier, danced by Maria Tallchief and George Skibine, with a remarkable choreography by the latter, and the magnificent "Sacred Service for Saturday Morning," by Milhaud. Elisabeth Schwarzkopf, the violinists Accardo and Isaac Stern, the pianist Cziffra, and the organist Durufé were heard in concert.

■ The annual Enghien-les-Bains Festival at this famous spa presented the first hearing in France of Puccini's "Trittico." These three one-act operas, "Il Tabarro," "Suor Angelica," and "Gianni Schicchi," were superbly performed by the Villa Olmo company of Como in Italy under the splendid direction of G. F. Rivoli. The verve of "Gianni Schicchi" was particularly acclaimed.

La Scala of Milan also lent some of its artists to give fine performance of "Il Trovatore," directed by Patane. Gabriella Tucci, the fine contralto Gina Consalandi, the tenor Braschi and the baritone Capuccilli were the principals. An evening of ballet, with Michel Renault, Liana Daydé and Miskovitch, completed the festical, which is always attended by an elegant public from Paris.

■ In Paris the spring season was exceptional. The Opéra was sold out for some remarkable performances of "La Tosca" and "Samson et Dalila," both with new staging. Renata Tebaldi was the Tosca, and her splendid voice brought the usual triumph. However, the ugly sets and the static staging of Barsacq were much criticized. On the other hand, in "Samson," the golden voice of Mario Del Monaco, the splendid conducting of Fourestier, and the handsome but simple settings put everything back in order. Denise Scharley, a moving Dalila, and René Bianco as the high priest shared in the success.

At the Comique there was an agreeable performance of "Il Barbiere di Siviglia," by Paisiello, given by the Piccolo Teatro Musicale under the direction of Renato Fasano.

One must also mention the revival of the musical season at the Abbaye de Royaumont; the magnificent Paris recitals of Rubinstein and Milstein, and the opening of the Musical Saturdays at Chartres, with a superb recital by the pianist Aldo Ciccolini, given at the foot of the famous cathedral.

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## Neapolitan Summer Opera Opens New Arena

*Naples*

■ The San Carlo Opera of Naples inaugurated the XIII Estate Musicale of this musical province with an exciting performance of Verdi's "Aida" in a new arena in the ancient Phlegraean Fields, where Roman amphitheaters and baths still stand. The Italians have constructed an unusual recreational area which houses the new Olympic Stadium, where the world soccer matches will be held later this year, buildings now filled with commercial exhibits, and the outdoor operatic amphitheater, called the "Arena Flegrea."

Ettore Gracis, conductor, welded together a fine cast of principals, a ballet of youthful gracefulness, a chorus of sonority, and a superb orchestra to present "Aida" in one of the most magnificent stagings this writer has seen in some time. As Aida, Floriana Cavalli, a beauteous African princess, sang with complete command of the tonal range and subtleties of nuance so important in this role. If there was any disappointment, it was in her loud, high tones which became hard at times. Pier Miranda Ferraro, an excellent Rhadames, provided a clear, ringing tenor with the stature and dramatic concept necessary to be convincing. Adriana Lazzarini's Amneris was dignified and stately with a lovely, full-bodied dramatic voice that complemented the artist's conception of the part. The finest voice of the cast belonged to Silvano Verlinghieri, as Amonasro. The breadth of tone and excellent range were used with musicality by this intelligent actor.

This new arena offers great potential for an imaginative stage director, as it backs up against tree-covered hills on the Phlegraean plain. Piccinato had placed a huge Pharaoh statue at the top of this hill and built pyramid-shaped steps leading up to this figure. He staged the processional down these steps with two batteries of trumpets at either side, and for the Nile sets he created the image of flowing waters as Rhadames and Aida met beneath the palms.

Naples also opened its 3rd Julio Musicale at Capodimonte with a concert by the chamber orchestra of the Italian Radio and Television in the Vivaldi Concerto for four violins, the Bach Concerto for four pianos, and the Beethoven Fourth Symphony.

MAURICE FAULKNER

## Buenos Aires Applauds U. S. Artists in Opera

■ After 34 years' absence, Ponchielli's "La Gioconda" was revived at the Colon Theatre. A most accurate version was presented by a cast of highly qualified artists, some of whom were making their debuts in Buenos Aires.

As the heroine, Lucille Udovick, American soprano of Yugoslavian origin, showed excellent natural gifts and an attractive artistic temperament, though her voice sounded rather subdued in the lower register. The American mezzo-soprano Mignon Dunn was a tender and passionate Laura, singing the role with much success.

Aldo Protti, another debutant, made an effective Barnaba, used his beautiful voice well and acted forcefully. The North American bass Norman Scott—also bowing here—proved an excellent actor and a fine artist as Alvise, though his vocal resource was less impressive.

Flaviano Labo as Enzo surpassed his previous achievements in "Traviata" here. His rich and powerful voice, prodigal in different shadings and easily reaching high-pitched notes, reaped an ovation at the end of "Cielo e mar." Luisa Bertoletti as La Cieca had especially happy moments in the second act.

Under Tullio Boni's direction, the choruses sang with great vigor and discipline. Felipe Romito's settings were traditionally correct. The Argentinian conductor Carlos Cillario directed the opera with mastery of style and gave an animated and colorful performance.

LEOPOLD FRIAS

## Pan American Festival, Operas in Mexico City

■ The Pan-American Festival of Music, sponsored by Bellas Artes Institute, is giving four concerts in the Palacio de Bellas Artes, the programs comprising works by 17 recognized composers in Argentina, Brazil, Cuba, Chile, the United States, Mexico, Uruguay and Venezuela.

At the second concert Carlos Chavez directed the Heitor Villa-Lobos Choros No. 10 for chorus and orchestra, the Howard University group assisting. This chorus, under Quesada's management, opened a South American concert tour in this country. On the same program Chavez directed a performance of his Concerto for Piano and Orchestra, with Gyorgy Sandor as soloist. Walter Piston's Sixth Symphony had a hearing, as did a Toccata by Tosar (who lives in Uruguay).

■ The season of International Opera at Bellas Artes opened with "Faust," the Metropolitan basso Jerome Hines impersonating Mephistopheles. He was perfectly cast, in stature, acting, and understanding of this subtle character. The audience, recognizing his supreme mastery, gave him a warm welcome. Irma Gonzalez impersonated Margarita, and sang beautifully the Jewel aria, vying with a line of famous sopranos who have essayed the part.

The second opera presented was Gluck's "Orfeo." It was an all-Mexican production, with Luis Sandi the general director. Oralia Dominguez, mezzo-soprano, returning here after singing for several seasons in Europe, assumed the part of Orfeo, receiving a warm welcome for her true portrayal. The part of Eurydice was taken by Irma Gonzalez. Amor was beautifully presented by Guadalupe Perez Arias. Scenic effects were lacking in the course of Orfeus' travels through the under world, ending in the peaceful Elysian fields, but the music, by its simple beauty, carried the spectator easily. The chorus, composed of Sandi's well-trained Madrigalistas, added much to the general effect. The tempo, as conceived by Cellini, the conductor, created a feeling of antiquity, and the beautiful ballets under Ana Sokolof's directing, filled an intermission between the acts with a contrasting mood.

■ The Chorus of Howard University, Walter Lawson director, is completing a concert tour through Latin America under Quesada's management. At the one concert given here in the Bellas Artes the listeners were delighted with the singing, which brought something new to Mexicans in the firmness of attack, incomparable sense of rhythm, correct pitch, and amalgamation of tone. At the close of the program the long applause of the audience brought several encores and the general wish that the Chorus could give more than one concert. Later a popular program was presented for the general public in the National Auditorium. This tour is sponsored by President Eisenhower under the Cultural Exchange Program.

CHARLES POORE

*(Other International News on pp. 2, 7 and 18)*

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# SCHOOL NEWS

■ Michael O'Higgins, noted Irish baritone and former professor at the Royal Irish Academy of Music, Dublin, has joined the faculty of the **Chicago Conservatory College,** it was announced by the President, Dr. Francois D'Albert.

■ Concert pianist Natalie Hinderas has been selected by the State Department as an American Specialist and departs Sept. 1 on a sixteen weeks' cultural tour, which opens in Sweden and takes her to Yugoslavia, Jordan, Iran, Singapore, Indonesia and Taiwan for concerts, lectures and discussions on music and America. She will be on leave from the **Philadelphia Conservatory of Music.**

■ Wilfred Pelletier opened a special master class for conductors at the National Music Camp at Interlochen, Mich., on Aug. 22. Mr. Pelletier's course, which ran for nine days, included sessions in orchestral interpretation as well as conducting.

■ Mme. Ré Koster recently arrived from Holland en route to Utah, where she will be the guest teacher and repertoire coach at the Ninth Annual Vocal Workshop of the **University of Utah.** In the early fall she returns to the **University of Southern California** for a Seminar on Modern Song, and for the entire second semester will teach voice, repertoire and diction at **Oberlin Conservatory.** Last spring in Rome she held an annual Master Class on Song Literature for European and Amrican artists and teachers.

■ The annual auditions for three scholarships for study in piano with Edward Steuermann, department head of the **Philadelphia Conservatory of Music,** will be held there at 10:30 a.m. on Monday, Sept. 26.

Two awards are offered this year for this advanced study by the D. Hendrik Ezerman Foundation, each grant being the value of $400. Only advanced students in piano may enter this audition. Requirements entail performance from memory of works of the classics (including J. S. Bach), romantic, and modern schools of music. The same requisites are made for the award of the Stolp scholarship.

■ The **Boston Conservatory of Music** plans an eventful season. Top on the list is the new Fenway Series, Tuesday evening presentations in which faculty recitals and major productions of operas, musicals, and plays interlace with a lecture-recital series, "Masters of Twentieth Century Music."

Additions to the staff include Richard Bobbitt, composer and author, former Dean of the Berklee School of Music, as Associate Dean; Roy Schaeffer, registrar; Robert Leibacher, instructor in English; and Robert Ramsdell, instructor in the History of Ideas. Serge Conus continues for a second year as Artist-in-residence, with plans for two piano recitals devoted to the music of Medtner and Scriabin.

Gordon Argo, producer-director of the Arena Theater at Orleans on Cape Cod, has been named Associate Director of the Drama Department, and Robert Troie, graduate of the Museum of Fine Arts School in Boston, has been made staff designer. Dean Robert Dumm has a full schedule of piano teachers' workshops scheduled throughout the country, and Rouben Gregorian, staff conductor, has at least two important premieres in tow for his Portland (Maine) Symphony.

■ Distinguished Faculty Awards were presented to six **Michigan State University** professors in special ceremonies on May 17 in Anthony Hall auditorium. Among those honored for outstanding contributions in teaching and research was Dr. Ernst V. Wolff, professor of music and head of the piano department. The awards included a $1000 check to each recipient from the M.S.U. Development Fund, which is supported by gifts from alumni and friends of the university. The presentations were made by President John A. Hannah.

■ Delta Omicron and Phi Mu Alpha Fraternities presented three chamber operas recently. "In the Garden" by Meyer Kupferman, libretto by Gertrude Stein, and "Monette" by Jeanallen McKee were first performances in Chicago. The third opera was "L'Enfant Prodigue" by Debussy.

William Browning, pianist and opera coach, was the musical director of the operas. Richard Power, Producer-Director of WGN Radio, staged the works, and Lela Hanmer served as musical advisor and choral director. Both Mr. Browning and Miss Hanmer are members of **The American Conservatory** faculty.

■ The Ohio Music Teachers Association, founded in 1879, has increased its membership and manifold activities under the chairmanship of Frieda Schumacher, who was successful in promoting the Arthur Shepherd awards for composition. She retires this season, and her successor is J. Edgar Rose, pianist, for many years associated with the Eastman School of Music before joining Cleveland's music colony.

■ Leith Stevens, composer and conductor of scores for motion pictures and television, this fall joins the teaching staff of University Extension to conduct a course in "Film Scoring" at UCLA.

■ Eight students at **Manhattan School of Music** will join major orchestras in the fall. They are: John Balkin, double bass of Franklin Square, L. I., who joins the St. Louis Symphony; William Motzing, trombone, West Mifflin, Pa., new member of the Pittsburgh Symphony; Salvatore Venittelli, viola, Ozone Park, L. I., St. Louis Symphony; Gary Sigurdson, flute, Bremerton, Wash., solo flute of the Kansas City Philharmonic; Nicholas Romanelli, double bass, Kew Gardens, N. Y., St. Louis Symphony; John Carabella, French horn, Albany, N. Y., New York Philharmonic; Samuel Gill, double bass, Brooklyn, Denver Symphony; Warren Laffredo, viola, Flushing, L. I., National Symphony, Washington, D. C.

■ Rochester National Scholarships have been granted by the Eastman School of Music of the University of Rochester to five students who will be entering the Eastman School in September as candidates for bachelor of music degrees. They are: Richard E. Holmes, voice major, of Washington, D.C.; Paul M. Maki, organ major, New Castle, Pa.; Marilyn J. Miltenberger, pianist, of Oxford, Ohio; Richard H. Scheffler, clarinetist, Groton, N. Y., and Hyacinthe J. Tlucek, violinist, Houston, Tex.

# College Campus and Conservatory

*Tenor* WALTER KNETLAR *and soprano* CAROL COURTMAN, *students at the Academy of Vocal Arts, Philadelphia, in a tender scene from Douglas Moore's* 1-*act opera "Gallantry," as produced there.*

## Indiana U. Plans to Premiere Kaufmann Work

An opera will be presented each Saturday night during the coming school year by the Indiana University School of Music, Dean Wilfred C. Bain has announced. Plans call for 24 repertory presentations of seven operas — beginning Oct. 15 and running through May 18 (exclusive of regular school vacations). The season will open with Kurt Weill's "Street Scene," which the I.U. music school produced this summer. Also scheduled for production this year will be Verdi's "La Traviata," Mozart's "Magic Flute," Rimsky-Korsakov's "Golden Cockerel," Debussy's "Pelléas and Mélisande," Wagner's "Parsifal" and "The Scarlet Letter," the last composed by Walter Kaufmann, associate professor of music at the university, to be premiered on May 6, 13 and 18, 1961.

## Virtuosi di Peoria In Second Concert

*PEORIA, ILL.*

■ The Virtuosi di Peoria gave their second concert on June 21. The program, which included some little-heard music, began with the "Fanfare for the Common Man" by Copland. Hindemith's "Concert Music for Brass and Strings" brought out the true virtuoso potential of the group and its brilliant young conductor, Armin Watkins, professor of music at University of South Florida.

Sallie McSwain of Florida State University, in her debut, displayed a beautifully trained coloratura and a gratifyingly mature musicianship in the performance of Mozart's motet "Exsultate, Jubilate," K. 165.

To conclude the concert, Bach's Triple Concerto for Flute, Violin and Strings, BWV 1044, was given a scholarly and exciting rendition. This performance marked the debut of Vera Jean Goetz, pianist, and Carole Stone, flutist, who were soloists together with Sabina Micarelli, violinist and concertmaster.

## Receives $57,130 U. S. Grant To Study Child Development

Prof. Robert G. Petzold of the **University of Wisconsin** Schools of Music and Education has received a grant of $57,130 from the U. S. Office of Education to carry on a five-year study of the musical development of elementary school children. The study, entitled "The Auditory Perception of Musical Sounds by Children in the First Six Grades," is an extension of research recently completed by Prof. Petzold, and is the third of his projects supported by the U. S. Office. The three projects represent financial support from the U. S. Office and the University totalling $115,127, the largest amount ever received by individual or institution for research in music education. The research will be carried on in the Madison school system, which has, according to Prof. Petzold, one of the best music programs in the state.

## Awarded Fellowship

■ Paul Olevsky, former 'cellist with the Detroit Symphony Orchestra, who will direct the State University of Iowa Symphony Orchestra in the fall and perform as 'cellist with the Faculty String Quartet, was awarded a fellowship for study at the Mozarteum Academy in Salzburg this past summer. Mr. Olevsky is currently concertizing in England and the Scandinavian countries.

## Academy of West Stages "Arabella" by Strauss

"Arabella," opera by Richard Strauss, had its West Coast premiere at the Lobero Theatre in Santa Barbara, Calif., on Aug. 20, 22 and 24, presented by the Music Academy of the West. The opera was sung in English in John Gutman's translation. The producer was Mme. Lotte Lehmann, who supervised the artistic direction personally, and who incidentally had sung the title role of this work at its premiere in Vienna in 1934. Appearing in the leading roles were artist pupils of Mme. Lehmann at the Academy, of which she is honorary president and director of the vocal department. The accompaniments were played by the Academy Symphony Orchestra, under Maurice Abravanel, musical director of the Academy.

*Menotti's "The Old Maid and the Thief," presented by the Cleveland Institute of Music Opera Workshop; a scene with* JULIANN BURKE, ANNELLE DELFS *and* CONSTANCE HITCHMAN.

## Cleveland Institute Features Operas

The Cleveland Institute of Music presented four one-act operas at the close of its Opera Workshop, a double bill of "Il Tabarro" by Puccini and "The Drunkard Reformed" by Gluck on Aug. 1 and 2. Samuel Barber's "A Hand of Bridge" and Gian-Carlo Menotti's comedy "The Old Maid and the Thief" were performed on Aug. 4 and 5. Paul Berl of New York directed the Opera Workshop and Elsa Findlay, a member of the Institute faculty, was the stage director. The operas were given in the new Strosacker Auditorium of Case Institute of Technology and were enthusiastically received by both critics and audiences.

The two million dollar new home of The Cleveland Institute of Music is well under way in the University Circle Development and will be completed in time for the opening of school in September, 1961. A modern recital hall with a large stage, good lighting equipment and special acoustical features will make possible fully staged opera productions in the new building.

Dr. Clement A. Miller, Dean of The Cleveland Institute of Music, is now the Acting Director of the school until the permanent appointment of a new Director has been made.

## Aspen Festival Workshop Produces "Magic Flute"

Mozart's "Magic Flute" was staged by the Aspen Music School Opera Workshop in the newly decorated Wheeler Opera House in Aspen, Colo., on July 29 and 30. Dr. Elemer Nagy, of the Hartt College of Music, Hartford, Conn., was in charge of the production. Dr. Felix Popper, music administrator of the New York City Opera, prepared the singers and orchestra and conducted the work. A feature was newly created costumes, used recently in the Metropolitan Opera's production of the work, which were loaned for the occasion. The settings involved the use of special techniques developed by Dr. Nagy with the sponsorship of the Ford Foundation.

*The Summer Harp Colony of America marked its 30th Anniversary this summer at Camden, Me.* CARLOS SALZEDO, *founder-director, is seen with his class there.*

# HERE AND THERE

**Gerard Souzay,** French baritone, will make his operatic debut in New York at the City Center on Sept. 29 in the title role of "Orfeo." Donald Oenslager will design the settings for "Orfeo" and "The Prisoner." The latter work will restore Anne McKnight, American-born soprano (who has been singing in Italy under the name of Anna De Cavalieri), to the roster for the first time since 1952. She will also sing the role of the Mother in "The Prisoner" and that of the Marschallin in the revival of "Der Rosenkavalier."

**Edna Williams,** Negro soprano of Chicago now in Vienna on a John Hay Whitney Fellowship, was presented recently in recital at the "Kulturamt" in St. Veit. Her program included lieder of Brahms, Strauss and Hugo Wolf, in which she was assisted by flutist Harald Braunreiter; and a group of Negro Spirituals by Burleigh, Johnson, Dett, and Florence Price.

Earl Rogers has been elected president of the New York Singing Teachers Association, succeeding Burton Cornwall. NYSTA has signed a contract to hold its general meetings in the coming season at Judson Hall (formerly Carl Fischer Hall), the first being scheduled for Oct. 18. Meetings take place on the third Tuesday of each month, except for that in December, which falls on the second Tuesday.

The New York Opera Festival, **Felix Salmaggi,** general manager, gave its third outdoor season at Carter Barron Amphitheatre, Washington, D. C., from July 12 to 17. Among the artists heard from the Metropolitan Opera were Kurt Baum, Mary Curtis-Verna, Giulio Gari, Calvin Marsh, Robert Merrill, Nicola Moscona, Herva Nelli, Jan Peerce and Frank Valentino. Anton Guadagno conducted all the performances, with Anthony L. Stivanello and Fausto Bozza as stage directors ,and Thomas Cannon as choreographer. Works heard were "Carmen" in French, Madama Butterfly," "Cavalleria" and Pagliacci" "la Boheme," "Tosca" and "Aida" in Italian.

**Peter Van Ginkel,** Canadian bass sang the role of Col. Ibbetson in Deems Taylor's "Peter Ibbetson" at the Empire State Festival. James Wainner was heard as Peter Ibbetson in the second performance of the work, when Charles K. L. Davis was required to fulfill a previously arranged engagement in Hawaii.

The final week of the current season of Gilbert and Sullivan operettas by the American Savoyards at the Jan Hus House, New York, presented "The Mikado" from July 14 through 17. With the presentation of this work, the Savoyards achieved a record-breaking run of 25 weeks during which capacity business was reached on the 125 performances, all directed by Dorothy Raedler, producer-director of this company.

Four programs will be presented by the Baltimore Chamber Music Society next season. The first, on Oct. 23, will feature the world premiere of a Concerto by Leon Kirchner, commissioned by the Chamber Music Society in celebration of its tenth anniversary. Other artists to appear during the 1960-61 concert series include Sylvia Marlowe, the Beaux Arts Trio, the Lenox Quartet, William Masselos, and the composer Ben Weber. Officers of the Society include Randolph S. Rothschild, president; Hugo Weisgall and Robert Gerle, musical directors.

**Andrew Foldi,** Chicago basso, who was on the roster of Lyric Theatre of Chicago for the past five seasons, and leading basso with the Santa Fe Opera for his fourth season this past summer, recently signed with Thea Dispeker for management, has been engaged for the entire opera season in San Francisco. He will make his debut Sept. 16 as Angelotti in "Tosca," will also sing the King in "Aida," and various bass roles in "Rosenkavalier." "Die Frau Ohne Schatten," "Traviata," "Gianni Schicchi" and "Sonnambula."

**Ludwig Olshansky,** young American pianist, recently returned from his second successful tour of Europe which took him to eight countries for 23 concerts, including London, Paris, Rome, Milan, Vienna, Geneva, Amsterdam, the Hague, Oslo and Copenhagen.

**David Smith,** young American baritone, who made his German debut in the world premiere of "Prometheus Fantasia" by Von Westermann at the Dortmund Opera last Feb. 2, went to Vienna on June 22 to record the role of Simon (with **Jan Peerce** as Judas) in Handel's "Judas Maccabaeus," with **Thomas Scherman** conducting. . . .

**Fritz Mahler** opened a baton tour of Europe with a Mahler memorial concert with RAI Orchestra, Rome, on July 13, and after appearances in Italy, Switzerland and Austria, closes it on Sept. 23 with an appearance with the Oslo Philharmonic . . . **Reginald Stewart** led the CBC Symphony Orchestra on June 10 in Toronto on a coast-to-coast network, the concert based on works by Shakespeare as a preliminary to the Stratford Festival . . . **Thomas Baldner,** who appeared in 1959 in Montevideo, was reengaged to lead two regular concerts and a special program by the SODRE Radio Orchestra of Uruguay not long ago, giving the first hearing in that country of Hector Tosar's Sinfonia Concertante, with the composer as piano soloist . . . Aaron Rosand's summer broadcast activities included his appearance as featured star of the CBS-TV Revlon Music Festival.


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## AWARDS

■ The Sigma Alpha Iota Certificate of Merit was presented to Earl V. Moore, who retired last spring as Dean of the University of Michigan School of Music after more than 25 years of service. The Certificate of Merit is designed to honor individuals whose leadership in the music world has been outstanding and nationally, or internationally, recognized. Presentation of the certificate was made by Mrs. Lottie Hutzel, national Treasurer of Sigma Alpha Iota, at the Honors Convocation of the University of Michigan. Dr. Harold Spivack, Chief of the Music Division of the Library of Congress, was speaker for the convocation.

■ William Schuman, president of the Walter W. Naumburg Foundation, has announced the completion of three works by American composers especially commissioned by the Foundation for its Competition for string players next October. The works, which are now in the process of publication, will be required of all contestants in the Competition. They are: Impromptu for Violin and Piano by Andrew Imbrie, "Infanta Maria" for Viola and Piano by Vincent Persichetti, and Fantasy for Violoncello and Piano by Easley Blackwood. A fourth work, "Saint's Wheel—Variations on a Circle of Fifths" by Alexei Haieff, has been commissioned for the Foundation's piano competition to be held later.

■ Thomas Peck, director of the Chicago Concert Singers, affiliated with the Young Artists Foundation, Inc., and Marian Vincent, soprano, are co-recipients (since July 11) of the Margaret Hillis Fellowship Award, established in her name by the membership of the Chicago Symphony Orchestra Chorus, founded and directed by Miss Hillis. Miss Vincent received the award as the singer, and Mr. Peck as the conductor. Miss Vincent also recently won a scholarship awarded by the Musicians Club of Women, and both Miss Vincent and Mr. Peck won full scholarships to Tanglewood this summer in opera and conducting, respectively.

■ Wilfred Batchelder, teacher of bass at the **New School of Music** and member of the bass section of the Philadelphia Orchestra, was heard as soloist in the Dragonetti Concert in D Major, with the Peninsula Festival Orchestra on Aug. 13 in Fish Creek, Wis.

■ James Cohn, young American composer and a musicologist for the American Society of Composers, Authors and Publishers, has been notified that one of his five symphonies has received the third prize in the competition sponsored by A. I. D. E. M. (Associazione Italiana Diffusione Educazione Musicale). The jury of the "Premio Serate Musicali Fiorentine," a competition for small chamber-orchestra works, selected Mr. Cohn's symphony from numerous scores submitted by composers from various countries. No first prize was awarded. The second prize was divided between Giorgio Cambissa and Giorgio Ferrari, both living in Northern Italy. Mr. Cohn will receive, in addition to the third prize, a cash award of 200,000 lire and a premiere performance at the Pitti Palace in Florence this fall.

■ John Rinehart, a graduate student of the **Cleveland Institute of Music,** has been selected as the winner of the ASCAP award of $500 in memory of Ernest Bloch, ASCAP President Stanley Adams announced. Mr. Rinehart won the award for his Suite for Piano, a Piano Sonata, Song Cycle and Theme and variations for Piano. The Suite was written, especially for the Competition, at the Institute.

■ David Ward-Steinman, 24, of Alexandria, La., was the double winner in the 1960 Young Composers Contest of the National Federation of Music Clubs. He won the first prize in both the instrumental and chorus divisions with his Quintet for Brass and his "Song of Rejoicing" for mixed voices with instrumental accompaniment. He is a candidate for the Doctor of Musical Arts degree at the **University of Illinois.**

■ Among the 12 scholarships awarded this year in the fourth annual Casals Music Festival in San Juan, Puerto Rico, five went to the following young musicians in the U. S. A.: Benita Valente, soprano, and Merlene Kleinmann, mezzo-soprano, of Philadelphia; Richard Goode, pianist, of New York City; Doris Allen, violinist, of Bronxville, N. Y.; and David Sternbach, horn, New York City. Other scholarships were given to Marta Hammar, coloratura, of Buenos Aires, Argentina; Edgar Fischer, 'cellist, of Santiago, Chile; Marcello Guerchfeld, violinist, Sao Paulo, Brazil; Carlos Rivera Aguilar, 'cellist, Lima, Peru; Carmen Cedeno Chamis, violinist, Panama City, Panama; Miguel E. Serrano, violinist, and Francisco Antonio Avelan, pianist, San Salvador.

■ The American Music Center has announced the third group of six commissions to American composers for the American Music Center Commissioning Series under a grant from the Ford Foundation. The commissions are made possible by a grant of $210,000 which the American Music Center received from the Ford Foundation. The primary goal of the project is an experiment among six symphony orchestras to give four separate performances of six new American symphonic compositions in six different regions of the United States. The National Committee for the American Music Center Commissioning Series has approved and the orchestras have commissioned the following composers for the season 1960-61: Knoxville, John Boda; Minneapolis, Wayne Peterson; Oklahoma City, John Pozdro; Rochester, Bernard Rogers; San Francisco, Charles Cushing; Washington, D. C., Douglas Allanbrook.

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Purposes of the Leschetizky Association, Inc., enumerated in its certificate of incorporation under the the Membership Corporation Law of New York State, are: "To perpetuate the ideals and principles of Theodore Leschetizky and to honor his memory; to award bieniatly a Town Hall recital to a young pianist brought up in Leschetizky's principles of playing and teaching; to arrange appearances for gifted artist students of members and otherwise assist such talented young people in starting careers; to present series of cooperative recitals of gifted pupils of members; to publish a *News Bulletin* and newsletters containing news about members; to cooperate with the National Music Council in its efforts in behalf of music and musicians; and to foster the growth and development of fine piano playing and an appreciation of the musical arts."

The L. A. will present **Mary Boxall Boyd** on the Keyboard Masters Hour over Station WNYC, Sept. 4, at 8:30 p. m.

Artist students of members making debuts this year were Alexander Fiorillo, L. A. debut winner, who played April 3 in Town Hall, pupil of **Genia Robinor;** Jeanne Sartenaer, Jan. 22, Carnegie Recital Hall, pupil of **Edwine Behre;** Boyd McDonald, February, Wigmore Hall, London, pupil of **Lyell Gustin.**

Other young pianists making concert appearances were Dorothy Bullock, who played her second Washington recital, Jan. 17, and was soloist for the Morning Choral at the Brooklyn Academy, Dec. 14; and broadcast MacDowell's "Celtic" Sonata during WNYC's American Music Festival; Josephine Caruso, who played a program in Carnegie Recital Hall, Jan. 14; and Jeannine Romer, booked for a spring recital in Atlanta, Ga. Misses Bullock, Caruso, and Romer are students of Edwin Hughes.

Bernard Kritzman, student of **Heinrich Gebhard,** was soloist with the Civic Symphony, Jordan Hall, Boston, Feb. 25, and another Gebhard pupil, Richard Leonard went to Boston to conduct a season for four works in the Summer Opera there. Marion Zarzeczna, a Leschetizky Debut prize winner, appeared Jan. 23 in a solo recital at the Gardner Museum, Boston.

## STUDIOS

■ Edwin Hughes' Summer Master Class in New York City was attended by over 30 pianists and teachers from many parts of the country. The series of evening recital programs was played by the following professional pupils of Mr. Hughes: Dorothy Bullock, Josephine Caruso, Jeannine Romer and Jean Bergen. Radio Station WNYC also put on a series of broadcasts by these four pianists during July. Dorothy Bullock and Jeannine Romer are on the Community Concerts list of artists.

Josephine Caruso will be soloist with the Massepequa, N. Y. Orchestra early next season and will give a program for the Delaware Valley Music Club in November. Dorothy Bullock has been engaged for a recital of the Bristol, Va., Community Concert Course. Jane Bergen will give a recital on the Bristol, Va., Community Concert Course. Jane Bergen will give a recital at Garden City, N. Y. early in the fall. Hughes pupils are now faculty members of over 100 colleges, universities, conservatories and public and private schools throughout the country. A large number are heads of their departments.

Mr. and Mrs. Hughes left for a Pacific Coast vacation after the close of the Summer Master Class. They will reopen their New York studios Sept. 15, and Mr. Hughes will resume his Washington, D. C., classes on the first weekend in October.

■ Two artist students of Mme. Sonia Sharnova at the Chicago Conservatory have recently been awarded important professional engagements. Shirley Johnson, soprano, has been engaged to sing the role of the Angel Voice in the Chicago Lyric Opera production of "Don Carlo" on opening night. Sharon Nawrocki, mezzo-soprano, has been engaged to sing Rossweise in "Die Walküre" and the Maid in "Simon Boccanegra" by the same company.

Among artists from the studios of Robert Long, Chicago, Shirley Yount, soprano was a finalist in the Farwell Award contest and received second prize of $200. Miss Yount has appeared recently in programs for the Friends of Drama, Musicians Club of Women and as Laetitia in "The Old Maid and the Thief" with the Rockford Symphony. She also had five performances as the lead in Pergolesi's "Serva Padrona" this spring.

Margaret Lukasewski, soprano, appeared on a program recently for the Illinois Opera Guild at the Arts Club and was immediately engaged for another one in June. She sang in the Bach B Minor Mass in the Kalamazoo Bach festival and in Duluth. Appearances with the Theatre Men will take her on tour to Canada and California. Jackson Sheats, tenor, was the Evangelist in the performance of the "St. John Passion" by Bach at Rockefeller Chapel. Dorothy Coyne, soprano, and Arlene Blaha, contralto, are on tour with "The Music Man" company.


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## BOOKS

**Reviewed by PETER DICKINSON**

**Man and His Music: Vol. II (Late Renaissance and Baroque Music)** by **Alec Harman** and **Anthony Milner:** Essential Books, $7.00.

The authors have here produced an excellent guide to less familiar music of about 1525 to about 1750. For the book's limited scale of just over 300 pages, there are generous illustrations and a wide coverage of musical literature. There is emphasis on placing the music in musical and social history as well as an examination of a considerable number of works.

Baroque opera gets a fuller treatment than instrumental music, as the former has been less frequently written about and Mr. Harman seems concerned to redress the balance. (One can only regret the omission of the prepared lists of works and recordings through lack of space.) Concerted vocal music is very thoroughly treated throughout, even if other genres are treated with a sense of haste.

Historically, the book has a one-sided effect, as Bach, Handel, Vivaldi and others are not discussed in detail at all: but this is a welcome change from more conventional approaches. The authors have succeeded in producing a most valuable companion to the riches of vocal and instrumental music in this period.

**The Collected Correspondence and London Notebooks of Joseph Haydn:** by H. C. Robbins Landon. Essential Books, $15.00.

This work is highly comprehensive in its material and its preparation. Over three hundred letters afford an illuminating picture of Haydn's status and the plight of the eighteenth century composer. In addition, the letters provide valuable evidence as to the state of music publishing and the conditions of music and society in London. The four "London Notebooks" are more informative than many of the letters, which are couched in formal language and often relate to business matters of slight interest.

The book, in common with "The Symphonies of Joseph Haydn," bears the imprint of Mr. Landon's formidable scholarship. Footnotes and editorial comment are plentiful and there are three indexes. Haydn's personality is attractively revealed by his dealings with others, of varying social degree, and by his impressions of England, where he received universal approbation, and was *persona grata* in fashionable society. The book is well produced, with several plates and a list of Mr. Robbins' sources.

## MUSIC

**Reviewed by FREDERICK WERLÉ**

**Vincenzo Bellini:** "Sinfonia Breve" in D major for 2 clarinets, 2 horns and strings. This little symphony resembles the operatic overture in form and is an interesting short work by the composer of "Norma" and other familiar operas. It was first discovered in 1956 and is now published for the first time by Guglielmo Zanibon, Padova, Italy. Duration: 6 minutes.

Some additional items of interest recently published by Zanibon include the following 18th century works:

**Leonardo Leo:** Overture to "Le Nozze di Psiche Con Amore," scored for 2 oboes, 2 trumpets strings and cembalo. Duration: 7 minutes. Overture to the melodrama "Olimpiade" by the same composer and scored for 2 oboes, 2 horns, strings and cembalo. Duration: 6 minutes.

**Benedetto Marcello:** Concerto Grosso, Op. 1 No. 1, for strings and cembalo. Duration: 10 minutes.

### PIANO MUSIC

**Parthenia**—a collection of 21 compositions by William Byrd, John Bull and Orlando Gibbons. This is another in a series of volumes devoted to early keyboard music, transcribed and edited by Thurston Dart. Based on original sources and authentic texts, this fine scholarly edition, together with its 16 companion volumes, is a monumental achievement in presenting early keyboard music for performance on virginals, harpsichord, clavichord, piano or organ. It is handsomely printed and published in London by Stainer & Bell Ltd.; available in the U. S. from Galaxy Music Corporation, New York. Price: $3.75.

**Flor Peeters**—Ten Bagatelles, Opus 88. Although this composer is perhaps best known for his organ compositions, the piquant harmony and interesting patterns of these ten little pieces make them an attractive collection for the young piano student. Published by C. F. Peters Corp., New York. Price: 90 cents.

**Benjamin Lees:** KALEIDOSCOPES — Ten Pieces for Piano Solo. This is an excellent set of short pieces of moderate difficulty, suitable for teaching or recital use. Published by Boosey and Hawkes. Price: $1.50.

**Robert Simpson:** SONATA FOR PIANOFORTE — An ambitious work in three movements containing a well-developed and interesting fugal section in the final movement. Published by Alfred Lengnick & Co., Ltd., and available in the U. S. through Mills Music Inc., New York. Price: $2.50.

**Japanese Festival** — Seventeen piano pieces for students, by YOSHINAO NAKADA. This fine set of short pieces in the earlier grades offers the young student of the Western World a glimpse into the type of music written for the young Japanese piano student. The pieces are authentically Japanese in character and the collection as a whole presents some stimulating material for teaching purposes. Published by Leeds Music Corp., New York. Price: $1.50.

**Modern American Music Series** for the Student Pianist by Robert Kurka, Mark Lawner and Alan Shulman. Piano teachers will find some new and interesting material in this series of piano pieces in the earlier and medium grades. For a complete list, consult the publisher, Weintraub Music Co., New York.

### VOCAL MUSIC

**Henry Purcell:** Te Deum Laudamus and Jubilate Deo, A Sacred Cantata for solo voices, mixed chorus and piano or organ. Edited by Don Smithers. Published by G. Schirmer, Inc., New York. Price: $1.25.

**Ginn and Company,** Boston, Mass., has issued several useful musical plays based on national folk melodies:

**In a Norwegian Village:** A Music Drama in three acts with lyrics by Katherine Smith Bolt and music based on Norwegian Folk Melodies arranged by Felix Molzer. Duration: appr. 40 minutes. Price: $1.60.

**In a Dutch Village:** A Music Drama in one act with lyrics by Christine Turner Curtis and music based on traditional Dutch melodies arranged by Felix Molzer. Duration: approximately 25 minutes: Price: $1.32.

**In a Bohemian Village:** A Production Number for chorus and dancers with lyrics by Katherine Smith Bolt and music based on Czech folk melodies arranged by Felix Molzer. Duration: approximately 15 minutes. Price: $1.00.

### BOOKLET

**Dance Perspectives**—7 — THE DUPORT MYSTERY by Lillian Moore.

This fascinating and well-written story of the Duport family is an excellent piece of research work. Miss Moore's personal interest in the ballet has taken her to many parts of America and Europe where she has uncovered many interesting facts regarding the early American Ballet and dancers. An appendix gives a list of the published music of Pierre Landrin Duport as well as a list of the dancers and the ballets produced at the Charleston Theatre during the season Oct. 6, 1794 to June 29, 1795. The chapters are further enhanced by engravings, drawings and manuscripts of the period. The booklet, which runs to 103 pages, is issued quarterly by Dance Perspectives Inc., 1801 East 26th St., Brooklyn 29, N. Y. Subscription: $6.00 for the year—Single copies: $1.75.

## ARTISTS' LOG

*(Continued from page 6)*

**Jeannette Breval,** soprano from Paris, who has appeared here in recent years with the Philadelphia La Scala Opera, the Milwaukee Opera and the NBC Opera, has been engaged by the Opera of Lille, France, under the direction of Gustave Cloez, to appear in the title role of Debussy's "Pelleas et Mélisande" in November.

The celebrated concert comedienne **Anna Russell,** opened the outdoor series at the Antioch-Yellow Springs Music Festival in Ohio on Saturday night, July 30.

**Philippa Schuyler** gave a piano recital in Leopoldville, on June 30 at the time of the inauguration of President Joseph Kasavubu. She was re-engaged to give another concert in the Republic of the Congo, but owing to the fact that the uprisings began before her return from Ghana, where she played on July 4 for the new president Kwame Nkrumah, she was not able to give this program.

Miss Schuyler also played in the modern city of Elisabethville, and was later to visit Queen Elisabeth of the Belgians.

**Michel Bloch,** American pianist, who was given a special Rubinstein Award in the recent Chopin Competition in Warsaw, and also won the YMHA Award in New York, will be heard in the Young Artists Series at Grace Rainey Rogers Auditorium on Oct. 13 next. . . .

**Hanya Holm,** well-known dancer and choreographer, will stage the ballet in the Venusberg scene for the Metropolitan Opera's new production of "Tannhäuser" in the coming season. She is also doing the choreography and staging the musical numbers for the forthcoming Lerner and Loewe musical, "Camelot." . . . The New York Philharmonic is planning two television concerts of 90 minutes each over the Columbia Broadcasting System TV network, early in 1961, with **Leonard Bernstein** conducting, the dates to be announced later. The programs will be sponsored by the Ford Motor Co. This orchestra also will televise a special Christmas program on NBC under the Ford Company's sponsorship (Dec. 25), with **Marian Anderson,** the **St. Paul's Cathedral Choir of London** and the **Schola Cantorum.** . . .

**Robert C. Schnitzer** engaged by the Theatre Guild to serve as general manager of the repertory theatre company that will tour Europe and Latin America next year as part of the President's International Program for Cultural Exchanges. . . .

**Marjorie Mitchell,** American pianist, appears as soloist with the Orchestra of America, Richard Korn conductor, Jan. 18 next and gives a Town Hall matinee recital on Feb. 11 . . . **Grace Bumbry,** St. Louis soprano, will spend the next two years as a leading singer with the Basle, Switzerland, Opera. . . .

**Willard Straight,** pianist and composer, played his Piano Concerto in the Detroit Symphony Orchestra summer series at the Music Shell, Michigan State Fair Grounds, on June 21 . . . **Mary MacKenzie,** contralto, winner of "Met" 1960 auditions, was soloist at opening concert of a midday series in Bryant Park, New York, June 10, sponsored for 12 years by the Union Dime Savings Bank. . . .

**Irmgard Seefried,** soprano, and her husband, **Wolfgang Schneiderhan,** violinist, were heard at the Lucerne Festival, Aug. 13-Sept. 7. . . .

**Daniel Pollack,** New York pianist, was soloist with the Los Angeles Philharmonic Orchestra and a special guest artist at the recent Winter Olympics, at Squaw Valley, Calif.; he tours Mexico under the auspices of the U. S. State Dept. and appears Oct. 27 in the "Met" Museum Young Artists' Series. . . .


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